

Bb

DIXIELAND

FAKE BOOK - VOL. 2

TRAD

Transposed and edited by
John D. Bryce

<u>Tunes are basically in alphabetical order, with many exceptions. Tunes in <i>italics</i> are out of order</u>	
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Dixieland Fake Book, Vol. 2


I know you're just panting to get at the tunes, but put your axe down and get out the records.

 You need to listen to them, to learn the feel and phrasing of the music, to know what I left out or couldn't represent.

Here are "hard-core" jazz classics from the 1920s: King Oliver '23, Morton, Armstrong's Hot 5 & 7, Bix, Bessie Smith, Ellington; 1940s-50s compositions of Bechet, Lu Watters & the West Coast Revivalists; mid-40s "New Orleans Revival" tunes of George Lewis, Kid Ory, Bunk Johnson. Plus some less known tunes that have held me over many hearings.

Most sheets are closely related to the original records. Most are transcribed in part, some of them completely. You can hear them on: <http://redhotjazz.com> and virtually all have been reissued on CDs that with few exceptions are currently (2005) available. The goal is to preserve the music by enabling you to play the tunes, secondly to play in the style of the records and the key performers. I used published music as available for popular-type tunes that stand on their own. I made tune-by-tune decisions on how to present them.

Many of these tunes do not have discreet melodies. These are jazz records and from the start the melody line is often embellished, and what melody there is may not even be repeated consistently. Mind you, each tune is a composition, consciously created by someone, with specific chords, and arranged to varying degrees for the record. The musicians were first-rate professionals, so what they play should be taken seriously.

 I assume that users will simplify, vary or improvise on each passage—after all, this is jazz... The dots and other "marks" that indicate how notes should be played help represent the records more accurately if one wishes to play the tunes as recorded, or learn the styles of the players.

People enjoy the music for different reasons and in different ways. Some enjoy the records, period. Others want to hear their favorite records in stereo, or in live performance. Others like the styles, or the tunes. Musicians often want to play music they like. It's strictly a matter of personal taste.

There are several main approaches to playing early jazz. Fans and musicians often favor one over the others (and all too often tend to disparage the others and their advocates).

1. *Repertory recreationism*—attempts to recreate the records note for note, sometimes even writing out the individual parts and reading them during performance.

2. *Stylistic recreationism*—musicians attempt to master the styles of the original players and perhaps recreate their key solos; they play the tunes without necessarily playing all the notes on the records, and they play other tunes in the style of their heroes.

3. *Impressionism*—musicians play the tunes, to varying degrees trying to present the flavor of the originals by playing the melodies, and perhaps some well-known solos and breaks, providing the audience with some familiar elements, but otherwise making them their own.

 4. *Playing tunes for their own sake*—a good tune invites attempts to play it. Some tunes work well only within a certain style range; others can be digested and reborn in new styles.

All these approaches have inherent aesthetic validity, because the tunes and performances had their own validity. The classic jazz records that are a main object of this book have grabbed successive generations of musicians and fans because they are more than merely valid--they inspire.

If you find errors, or if you think you have better ideas on aspects of my work, please let me know immediately so I can consider them for upgrading the book.

Acknowledgements

John D. (known as Jack to his friends and enemies alike) Bryce has been my reed man and friend for over 17 years. He plays hot clarinet and all the saxes, dixieland, swing, top-40 "oldies", and classical, sings the lyrics to a jillion songs, and is a terrific MC. He's also won prizes for short stories, and published a novel "Four Bar Tag", Baltimore, Publish America, 2004. Jack's technical knowledge has made my fake books better, and he volunteered to transpose and edit this book to get it out sooner and done right.

I have been immeasurably enriched by participation in the *Dixieland Jazz Mailing List* and *78-List*, where I met the non-DC area jazz musicians/fans/collectors listed below. A number of individuals have improved the book significantly by reviewing and correcting sheets, providing music and recordings, etc.

Crucial assistance has been provided by:

David Robinson, arguably the DC area's best Dixieland/Trad cornet player, head of the Traditional Jazz Educators Network-- expertise & records on the 1940s New Orleans Revival. *Dick Sleeman*, a trombonist/tubist in the Netherlands--yeoman help with chords and notation. *Rolf Kaschorrek*, Trumpet player/arranger in Germany: chord help, some transcriptions. *James Dapogny*, jazz pianist, professor of music, and probably the USA's leading expert on Jelly Roll Morton's works--some advice & practical help with my Morton sheets (and a number of sheets in "30s-40s Fake Book" and "20s-30s Fake Book").

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Frank Mesich, trombonist, tubist, bassist, cornetist, and co-leader of *Buck Creek Jazz Band*--chords, general support.

Henning Hoehne, one of the DC area's great reed players--ideas on clarinet & Bechet specials.

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John Farrell, British stride pianist and piano roll maker--some transcriptions.

Butch Thompson clarinetist, pianist, and George Lewis maven, reviewed my sheets of "Burgundy Street blues" and "St. Philip Street breakdown".

Sue Fischer, historian of early jazz in New Orleans--sheet music out of New Orleans libraries.

Alex Hassan pianist of Annandale VA, *Don Rouse* clarinetist of Arlington VA, *Audrey Van Dyke* of Alexandria VA, President of the Potomac River Jazz Club, *Frankie Van Cleave*, *Torgny Salö* of Sweden--music from their collections for this book and *20s-30 s Fake Book*.

Chris Tyle cornetist and trombonist *David Sager*, both well-known for the many trad CDs they play on--copies of Oliver Copyright sheets. The following jazz fans/collectors provided records: Bill Haesler and Anton Crouch of Australia, Al Simmons.

219 Blues (Mamie's Blues)

Bb Book

1

4/4 ♩ = 92

Sources: Intro—record; vocal—sheet music; Verse—5/27/40
Armstrong record (in G)

JR Morton, 1939;
c. Mamie Desdume

Intro



Verse



Solos

Chorus



Aggravatin' Papa

4/11/23 BS record in Bb

Bessie Smith '23; c. J.
Russell Robinson, 1922

4/4 ♩ = 112

Chorus

Chorus musical notation in Bb major, 4/4 time. The melody is written on a single staff. Chords are indicated above the staff: F, Eb7, D7, G7, C7, F, F7, Bb, Fdim, F, F7, Bb, F, Eb7, D7, G7, C7, F, F7, Bb, Bb7, A, Eb7, C7, F, F7, Fdim, C7, F, C7, F. A bracket labeled "[Break]" is placed over the C7 chord in the 12th measure.

Verse

Verse musical notation in Bb major, 4/4 time. The melody is written on a single staff. Chords are indicated above the staff: F7, Bb, F, F7, Bb, C7, F, F#dim, C, Cdim, G7, G+, C, D7, G7, C, Cdim, G7, D7, Dm7, G7, C, Cdim, C7.

Atlanta Blues

(Make Me A Pallet On the Floor)

Bb Book

3

Sara Martin w/
Clarence. Williams;
c. W.C. Handy, 1923

4/4 ♩ = 104

Book notes. 8/1/23 Blue Five record (in F) chords;
rec. melody is close, but doesn't have the ending.

Verse

Musical notation for the Verse section, consisting of four staves. The key signature is one sharp (F#) and the time signature is 4/4. The melody is written in treble clef. Chords are indicated above the staff: G, D7, G, D7, G, D7, G, D7, G7. The melody features a mix of eighth and quarter notes, with some measures containing rests.

Chorus

Musical notation for the Chorus section, consisting of four staves. The key signature is one sharp (F#) and the time signature is 4/4. The melody is written in treble clef. Chords are indicated above the staff: C, G, G7, C, G, D7, G, B7, Em, E7, G, E7, A7, D7, G, (G7). The melody features a mix of eighth and quarter notes, with some measures containing rests.



Ending

Musical notation for the Ending section, consisting of two staves. The key signature is one sharp (F#) and the time signature is 4/4. The melody is written in treble clef. Chords are indicated above the staff: G, D7, G, G7, C7, Cm, G. The melody features a mix of eighth and quarter notes, with some measures containing rests.

All the Girls Go Crazy About the Way I Walk (1)

Bb Book

Orig. title said to be "All the whores go crazy about the way I ride."
Adapted from various Kid Ory and Bunk Johnson records.

4/4  = 196 (BJ)
 = 164 (Ory)

c. Kid Ory, ca. 1944

A BJ F F F F C

G7 **C** **C7**

B Ory F F F F C

G7 **C** **C7**

C Ory F C

G7 **C** **C7**

G7 [Break (eg piano, banjo)] **C** **C7** Tpt

F **C** **C7**

G7 [Break (eg piano, banjo)] **C** **C7**

All the Girls Go Crazy... (2)

Bb book

4

Bunk Johnson trumpet solo

The musical score for the Bunk Johnson trumpet solo is written in treble clef with a key signature of one sharp (F#). The tempo is marked '7' (sevens). The solo consists of 12 measures, organized into two systems of six measures each. The first system begins with a 'D' time signature box. The second system begins with an 'E' time signature box. Chord symbols are placed above the staff: F, G7, C, C7, F, G7, C, C7, F, G7, C, C7. The melody is characterized by fast, eighth-note runs and slurs.

Routine: AA B A nX with variations, solos on A 1 or 2 X each. D E, C, A melody, jam A A. Ory "sang" after his trombone solo.

Ory "composed" the tune, Bunk composed the trumpet solo. Bunk's A melody --the 4 quick hits--starts the tune better, then Ory's serves as a variation. Once all the solos are done, Ory's C strain gathers the band for several A's of romping and riffing.

Alligator Crawl (1)

4/4 2-beat ♩ = 106

Armstrong Hot 7, 1927;
c. 1927?

Cornet Intro

Clar pu

Clar. solo mainly legato,
with much slurring

A Clar solo

B Band

Dogfight

C Cornet solo

Alligator Crawl (2)

Bb book

5

Solos (Record has guitar only)

Cornet break

Cornet pick up

Routine: Basically the record, a display piece. But it's a great tune that stands by itself. B is the Verse, C the Chorus. Dodds's solo on A is well worth some effort.

Alligator Hop

King Oliver '23;
c. Oliver, Hardin, '23

4/4 ♩ = 234

Intro

C

G⁷

C

A

G⁷

C

G⁷

C

G⁷

C

[..... Clarinet (etc.) break]

B

F.

D⁷

G⁷

C

F

G⁷ [Clar break]

C⁷ [Clar break]

F

Last X to Tag

1. [Clarinet Break]

G⁷

C⁷

F

A 2 X, C

Tag

F

>

F

C

Clar

Solos

F

F

G⁷ [Piano brk]

C⁷ [Break --] 4 F

F

8 [Piano (etc.) break --]

G⁷

C⁷

F

Routine: Intro, A A, B, A A, Solos on C, B B (12 bars) Tag

Alligator Hop (Copyright)

Bb Book

6

Oliver's copyright sheet, which is written in 2/4, in C

c. King Oliver, 1923

4/4

Intro

C



A

G7

C



G7

C



G7

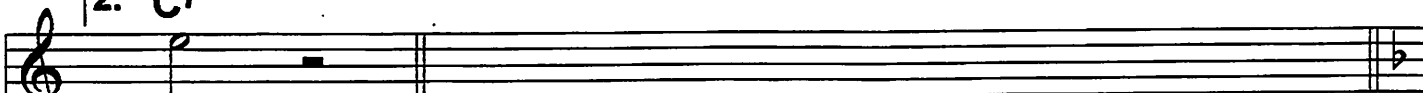
C



1. G7



2. C7



B

Trio

F



F

G7

C7



F

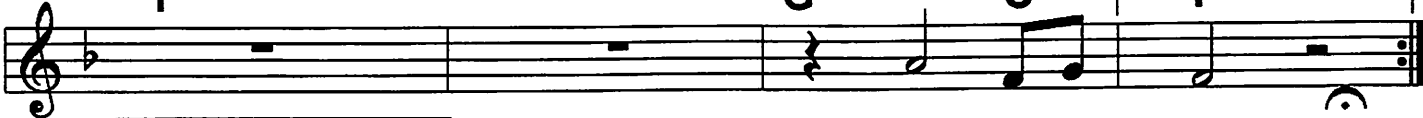


F

G7

C7

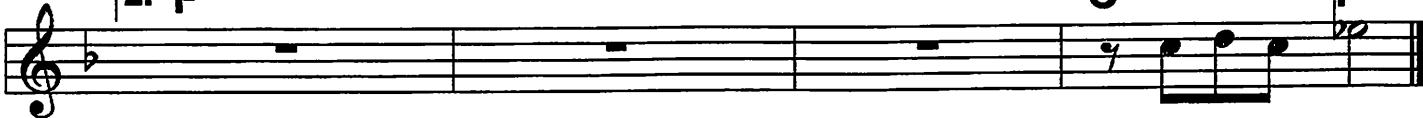
1. F



2. F

C7

F7



Awful Sad (1)

From 10/2/28 Brunswick Cotton Club Orch. record.

Ellington '28;
c. Ellington, 1928

♩ = 112

Smooth 4/4 Not swingy

Intro

C B C B C G+

C B C B C G+



A C Legato

Cm

D7

Fm



C

C7

F

Fm

C

G+

Gm

G+

C

G+



C

Cm

G

Dm

E7



A7

Ab7

G7 [Break -----]

Last X to Out,



Clarinet low register

A7

Gm



A7

D7 [Break -----]

G7



Band C

Cm

D7

Fm



C

C7

F

Fm

C

G+

Gm

G+

C



Interlude

C

Cdim

G7

A7

F7

G7

A7

Am

E7

C7

D7

Fm

C



Awful Sad (2)

Bb book

7

The musical score is written for a single melodic line in B-flat major. It consists of several measures with various chords and a routine section.

Main Melody:

- Measure 1: **B** (Chord: E7)
- Measure 2: **A7**
- Measure 3: **D7**
- Measure 4: **G7**
- Measure 5: **C** [Break -----]
- Measure 6: **E7**
- Measure 7: **A7**
- Measure 8: **D7**
- Measure 9: **G7**

Intro:

- Measure 10: **C**
- Measure 11: **B**
- Measure 12: **C**
- Measure 13: **B**
- Measure 14: **C**
- Measure 15: **G+**
- Measure 16: **G+**
- Measure 17: **C**
- Measure 18: **B**
- Measure 19: **C**
- Measure 20: **B**
- Measure 21: **C**
- Measure 22: **G+**

Out:

- Measure 23: **A7**
- Measure 24: **Gm**
- Measure 25: **A7**
- Measure 26: **D** [Break -----]
- Measure 27: **G7**
- Measure 28: **C**
- Measure 29: **Cm**
- Measure 30: **D7**
- Measure 31: **Fm**
- Measure 32: **C**
- Measure 33: **C7**
- Measure 34: **F**
- Measure 35: **Fm**
- Measure 36: **C**
- Measure 37: **G+**
- Measure 38: **Gm**
- Measure 39: **G+**
- Measure 40: **C**

Routine: Intro, A, B, split solos on A B, Intro, A 1X to Out, ritard last 2 bars.

Back O' Town Blues

Cotton Pickers '23, Original
Indiana Five '24
c. Bowen, Herbedeaux, 1923

4/4
♩ = 132

A D D7

G7 D

A7 B^b7 A7 D 1. A7 2. F#7 Ddim Adim

B A7 A^b7 G7 A7 Dm B7 A7 A7 Dm B7 A7

D7 A7 Ddim D D7 A7 Ddim D A F#7 G7 A7

B7 E7 E+ A 1. F# Bm Adim

2. A7

Routine: A A, B B, C, D, solos on D, D nX out.

C D D7

G7 D

A7 B^b7 A7 D D7

D Solos G D7 G7 C Cm G G7

C D7 G

F#7 B7 E7 A7 D7 D+ G³ D+ G

Ballin' A (the) Jack

Bb Book

9

From 12/3/27 Chicago Footwarmers record. Not the classic tune

4/4 2-beat ♩ = 256

c. 1927

A

F Cdim C⁷ F Cdim C⁷

B^b Fdim F⁷ B^b Fdim F⁷

F⁷ B^b F⁷

F Bdim G⁷ C⁷ F C⁷

B

F Cdim C⁷ F Cdim C⁷

B^b B^bdim F⁷ B^b B^bdim F⁷

F⁷ B^b F⁷

F G⁷ C⁷ F C⁷

C Solos

F F⁷

B^b F [Breaks (optional) -----]

C⁷ F C⁷ F

Routine: A B C, A, Solos on C, (A), C n X. Use C notes as ending?
On record, C is cornet solo; may not be part of the composition.

Barnacle Bill, the Sailor (1)

5/21/30 record complete.

Bix w/Hoagy Carmichael
Orch., '30

6/8 March beat ♩ = 133

Read the routine carefully!

Intro



Chorus

Interlude
to vocalChorus notes are orig. melody.
Bix's variations are minor.

Verse



Routine: Intro, instr. C, vocal VC; fast Dogfight, Bix solo, Interlude, vocal VC; fast Reed Solo, Interlude 2, instr. VC out. As long as it's worked out carefully, you could extend the solos. Not a lot of jazz here, but it's a delightful novelty that will please most fans.

Barnacle Bill the Sailer (2)

Bb book

10

4/4 ♩ = 266

Dogfight

Musical notation for the 'Dogfight' section, featuring a saxophone solo. The notation is in 4/4 time with a key signature of two flats (Bb and Eb). The melody is written on a single staff. Chords are indicated above the staff: F, Fdim, F7, Cm, F7, Bb, Ebm, Bb, Ebm, Bb, Bbdim, F7, F+, Bb, Bb, Bbdim, F7, F+, Bb. The section ends with a 6/8 time signature.

Interlude

Musical notation for the 'Interlude' section. The notation is in 6/8 time with a key signature of two flats. The melody is written on a single staff. Chords are indicated above the staff: Bb, Cm, Bb, Eb, Bb, F7, Bb, Cm, F7, Bb. The section ends with a 4/4 time signature.

Reed Solo

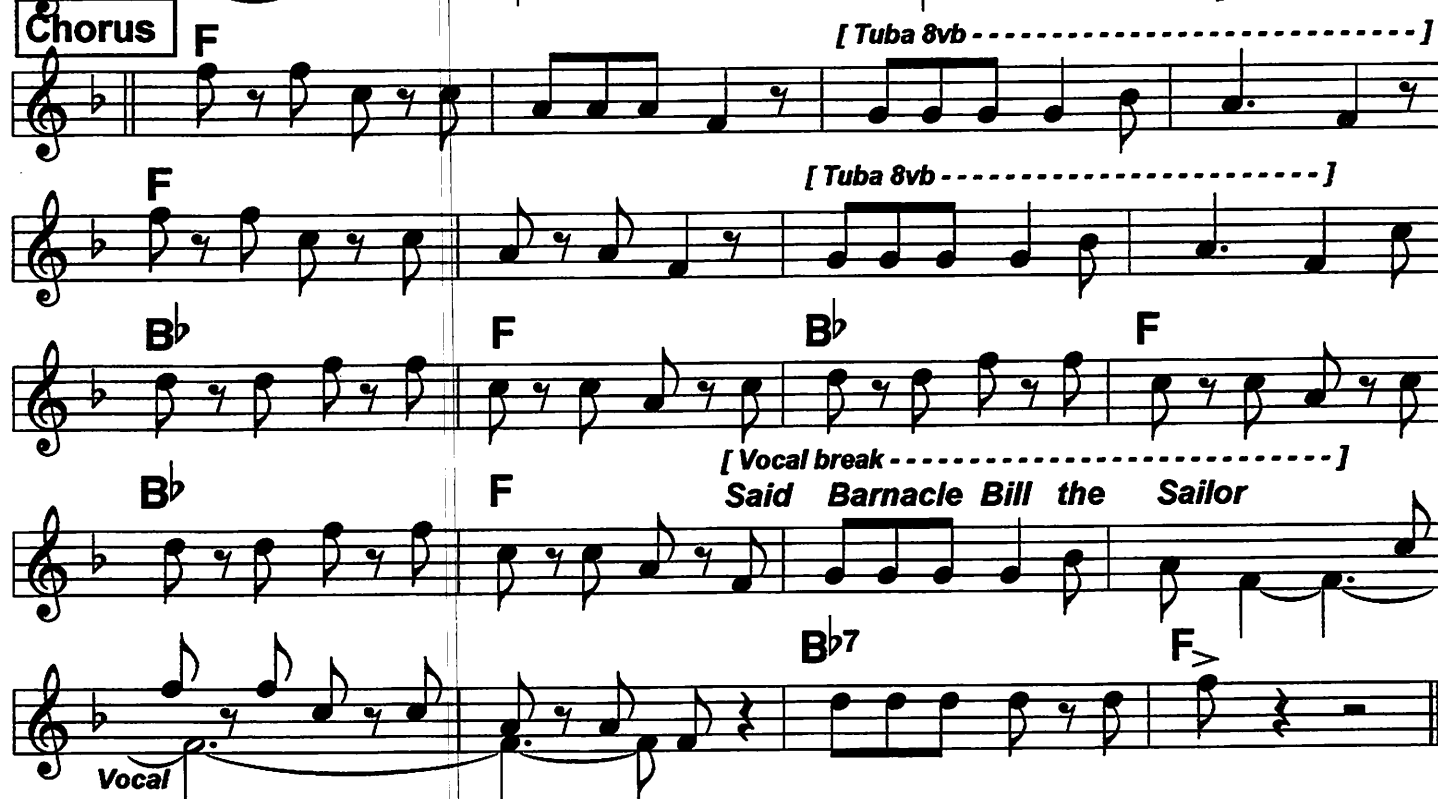
♩ = 266

Musical notation for the 'Reed Solo' section. The notation is in 4/4 time with a key signature of two flats. The melody is written on a single staff. Chords are indicated above the staff: Fm, C7, Fm, C7, Fm, Bbm, Fm, Bbm, Fm, Bbm, Fm, C7, Fm. The section ends with a 6/8 time signature.

Tenor

Musical notation for the 'Tenor' section. The notation is in 6/8 time with a key signature of two flats. The melody is written on a single staff. Chords are indicated above the staff: F7, Bb7, F7, Bb7. The section ends with a 6/8 time signature.

To p. 3

Barnacle Bill the Sailor (3)**Going out****Interlude 2****Verse***Band plays marching band fills***Chorus**

Beale Street Mama (Papa)

Bb Book

11

♩ = 104
4/4 2-beat

4/11/23 record key; orig. G. This is book melody, which BS modifies,
I think mostly for the better, but it's a pop tune anyone can do.

Bessie Smith '23;
c. Turk, 1923

Chorus

Musical score for the Chorus of "Beale Street Mama (Papa)". The score is written in G major (one sharp) and 4/4 time. It consists of 16 measures across 8 staves. The melody is primarily in the treble clef, with some bass clef lines. Chord symbols are placed above the notes. The score includes a "Break (optional)" section in measures 12-13, indicated by a dotted line. The key signature is G major (one sharp).

Chorus

Measures 1-16:

1. G (C) 2. D7 (C) 3. G (C) 4. G7 (C) 5. G (C) 6. G (C) 7. G (C) 8. G (C) 9. G (C) 10. G (C) 11. G (C) 12. G (C) 13. G (C) 14. G (C) 15. G (C) 16. G (C)

Break (optional) measures 12-13: D7 [Break (optional)]

Verse

Musical score for the Verse of "Beale Street Mama (Papa)". The score is written in G major (one sharp) and 4/4 time. It consists of 16 measures across 8 staves. The melody is primarily in the treble clef, with some bass clef lines. Chord symbols are placed above the notes. The score includes a "Break (optional)" section in measures 12-13, indicated by a dotted line. The key signature is G major (one sharp).

Verse

Measures 1-16:

1. G (C) 2. G7 (C) 3. C (C) 4. G (C) 5. D7 (C) 6. G (C) 7. E7 (C) 8. A7 (C) 9. D7 (C) 10. G7 (C) 11. C6 (C) 12. G9 (C) 13. C (C) 14. C7 (C) 15. B7 (C) 16. B7 (C)

Break (optional) measures 12-13: D7 [Break (optional)]

Big Bear Stomp (1)

Adapted from the 1st Yerba Buena JB Good Time Jazz record;
2nd varies, but p. 1, and Dogfight are basically consistent

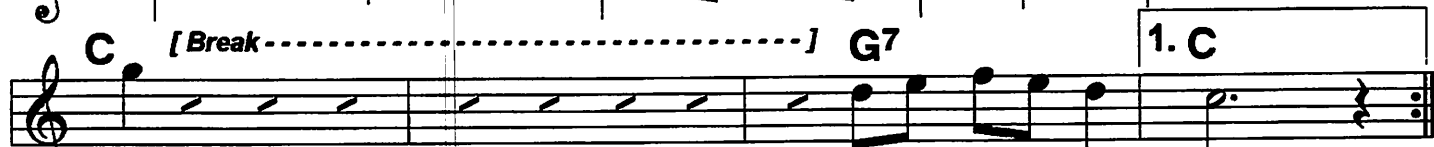
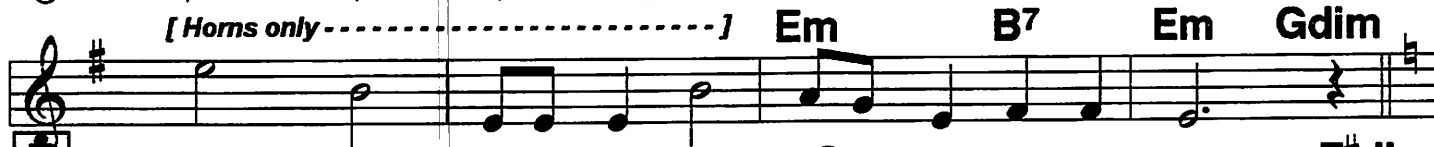
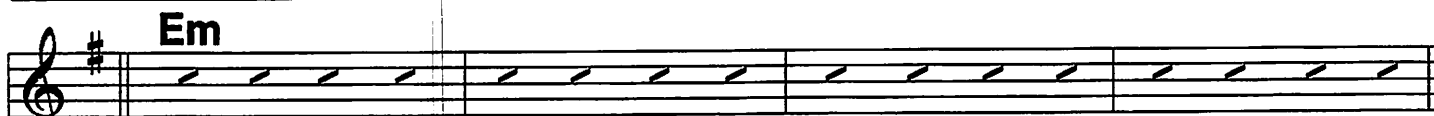
c. Lu Watters, 1944

2-beat ♩ = 202

Horn intro



Rhythm vamp



Routine: Intro, Vamp, A B B, Vamp, A, Dogfight, C, Solos on C, C 1 or 2X

Big Bear Stomp (2)

Bb book

12

Rhythm
vamp

Em

To A, Dogfight, C

Dogfight

G⁷

Gdim

G⁷

Gdim

G⁷

Solos

C Notes approximate

G⁷

G⁷

C

C⁷

B⁷

B^{b7}

A⁷

D⁷

D⁷

G⁷

C

G⁷

G⁷

E⁷

Am

E⁷

This line is standard

Am

G⁷

1. C

G⁷

End

C

Black And Tan Fantasy (1)

From Okeh records of 11/3/27, 6/12/30

Slow 4/4 ♩ = 110

c. Ellington, 1927

A **Muted tpt** **Cm** *Lip*

Muted Tbn

Fm **Cm** *Lip*

G7 *Lip* **Cm** **Fm⁶** **Cm**

B **Alto** *Melody as written, slur notes, vary phrasing*

A^b7 **A^b+** **C** **D**

F **Fm** **C** **A⁷** **D⁷** **G⁷** **C** **A⁷** **D⁷** **G⁷** [3]

C⁷ **F⁷** **B^b7** **E^b7** [4] **A^b7** **A^b+** [6]

C **D** [8] **F** **Fm** **C** **A⁷** **D⁷** **G⁷**

[Break - - - - -]

C **Solos** *(Chords) added in Pno solo*

C **(F G⁷)** **C** **C⁷** **F** **(A^b7) G⁷**

C **(E⁷ A⁷)** **Dm⁷ (D⁷)** **G⁷** **C** **G⁷** **C** **G⁷**

Routine: as written. **D** is the out chorus. **D** Bars 2, 4 > band rips the chord sharply.

Black And Tan Fantasy (2)

Bb book

13

Muted tpt (notes approx.)

Musical score for 'Black And Tan Fantasy (2)'. The score is written for a single melodic line with a 'Band' accompaniment. The key signature is one flat (Bb). The score consists of four staves. The first staff begins with a 'D' time signature and a 'C' chord. The second staff has a 'C' chord and a 'Band' label. The third staff has a 'Band' label and a 'C' chord. The fourth staff has a 'Band' label and a 'Cm' chord. The score includes various musical notations such as eighth notes, quarter notes, and half notes, as well as dynamic markings like 'Ritard' and 'Muted tpt (notes approx.)'. The score is numbered 1 through 10.

Big Lip Blues

Melody is interpolated. Morton 1940 record is indistinct.

c. Jelly Roll Morton, 1940

Musical score for 'Big Lip Blues'. The score is written for a single melodic line with a 'Band' accompaniment. The key signature is one flat (Bb). The score consists of four staves. The first staff begins with a '4/4' time signature and a '96' tempo marking. The second staff has a 'F' chord and a 'Cdim' chord. The third staff has a 'Dm7 (G7)' chord and a 'G7' chord. The fourth staff has a 'C' chord and a 'F' chord. The score includes various musical notations such as eighth notes, quarter notes, and half notes, as well as dynamic markings like 'Ritard' and 'Muted tpt (notes approx.)'. The score is numbered 1 through 10.

Black Bottom Stomp (1)

Complete version of one of the most exciting 20s classics.

Red Hot Peppers, '26;
c. Jelly Roll Morton, 1926

4/4 ♩ = 258

Intro C *slur* G⁷ C *slur* Cdim G⁷ C

A Am *Clar* Bdim A⁷ Gliss

Clar lead Dm A⁷ Dm C G⁷ C Cdim G⁷

Am Bdim A⁷

Clar lead Dm A⁷ Dm C G⁷ C Cdim G⁷ [Clar break -----]

B Am E⁷ A⁷

Clar lead Dm A⁷ Dm C G⁷ C Cdim G⁷

Am [Break -----] E⁷ [Break -----] E⁷ A⁷ [Break -----] A⁷ [Break -----]

Clar lead Dm A⁷ Dm C G⁷ C Cdim G [Clar break -----]

Cor Tbn

Black Bottom Stomp (3)**Clarinet solo**

Clarinet solo

E C7 F

C7 F [Break -----]

C7 F

D7 3 Gm Fdim

F C7 F Band

Piano solo

Piano solo

F C7 F

C7 F

C7 F

D7 Gm Fdim

F C7 F Band

To Next Page

Black Bottom Stomp (4)

Bb book

14

Cornet solo (mute)

Band plays syncop. 3s as indicated, hit sharply

G

Staff G: Cornet solo in G major. The staff contains five lines of music. Chords C7, F, D7, Gm, and Fdim are indicated above the staff. The word "Break" appears four times, indicating syncopated rhythms. The music features a mix of eighth and sixteenth notes with various rests.

Banjo solo

H

Staff H: Banjo solo in G major. The staff contains five lines of music. Chords C7, F, D7, Gm, and Fdim are indicated above the staff. The word "Band" appears above the final measure. The music is characterized by a continuous eighth-note pattern with occasional sixteenth-note variations.

To Next Page

Black Bottom Stomp (5)

I

C7 F

C7 E [Drum break -----]

C7 F

D7 Gm Fdim

F C7 F

Out chorus

J

C7 F

C7 E [Trombone break -----]

C7 [Clarinet -----] F

Tbn D7 Gm Fdim

F C7 F

F

Big Boy

Bb Book

15

2-beat ♩ = 194

Book version; pop tune anyone might play. Bix record in F

Bix w/Wolverine Orch.;
Ted Weems; c. Ager, 1924

Chorus

Chorus musical notation in F major, 4/4 time. The melody is written on a single staff. The chord progression is: F, G⁹, C⁷, C⁺, F, F^{dim}, C⁷, F, C⁷, G⁷, C⁷, F, G⁹, C⁷, C⁺, D⁷, D^{dim}, C⁷, F⁷, G⁷, C⁷, F⁷, C⁷, G⁷, C⁷, F.

Verse

Verse musical notation in F major, 4/4 time. The melody is written on a single staff. The chord progression is: F, B^b, F, C⁷, D⁷, G⁷, C⁷, F, C, A⁷, D⁷, G⁷, C, C^{dim}, C⁷, D^{dim}, C⁷.

Borneo (1)

2-beat ♩ = 178

Bix

Most often played as a regular or novelty vocal tune; often in F or G, at various tempos. So chorus notes are book; Bix phrasing differs.

Bix-Tram '28; c. W. Donaldson, 1928

Chorus

Way down South, way down in Borneo,
 there's a wild dance called the Borneo,
 |Way down/ |on Borneo Bay./// /|||
 Even though you're got a corneo,
 you'll dance till the break of dawneo,
 |Right down/ |old Borneo Bay./// /|||

Wild man Sam with his clothes all torneo
 toot toot toot on his bamboo horneo,
 |And the bamboo babies start to sway./// /|||

When you see them do that Borneo,
 you'll just put your jewels in pawneo,
 |Way down/ |on Borneo Bay./// /|||

Borneo (2)

Bb book

16

Record routine: Intro, Chorus, Verse, vocal intro, Vocal, Bix-Tram trade fours, 4-bar dogfight to Bb, ending in Bb. Here ending is in Ab, dogfight omitted

Intro

Intro musical notation. Instruments: Bix, Cor Sax, Clar gliss, Tuba 8vb. The intro consists of two staves of music. The first staff features a Bix melody with a Cor Sax accompaniment. The second staff continues the Bix melody, with a Clarinet glissando and Tuba 8vb accompaniment.

Verse

Verse musical notation. Instruments: Bix plays lead. The verse consists of four staves of music. The first staff shows the Bix playing a lead melody with a Bb key signature and F7, Bb, and Eb chords. The second staff continues the melody with Gb7, F7, Bb, Eb, and F7 chords. The third staff continues with Bb, F7, Bb, and Eb chords. The fourth staff continues with Gb7, F7, Bb, Eb, and Bb chords.

Intro to vocal

Intro to vocal musical notation. Instruments: Bix. The intro to the vocal consists of one staff of music. It features a Bix melody with a Bb key signature and F, Cdim, Fdim, and F7 chords.

Bix Ending

Bix Ending musical notation. Instruments: Bix. The Bix ending consists of three staves of music. The first staff shows the Bix playing a lead melody with a Bb key signature and Bb, Ab, Bb, Ab, Am, and G9 chords. The second staff continues the melody with C7, D9, G7, C, F, and A7 chords. The third staff continues with D9, G7, C, F, and Fm chords.

Horns only, no rhythm

Horns only, no rhythm musical notation. Instruments: Horns. The horns part consists of one staff of music. It features a horn melody with a Bb key signature and C, Bb6, and C chords. The piece ends with a Ritard instruction.

Buddy's Habit (1)

King Oliver '23; c.
Nelson, Straight, 1923

4/4 ♩ = 210

Clarinet
intro

The musical score is written for a clarinet in 4/4 time, with a tempo of 210 beats per minute. It begins with a clarinet introduction consisting of several measures of eighth and sixteenth notes, often beamed together, with a G7 chord indicated above. The main body of the score is divided into two sections: Section A and Section B. Section A starts with a repeat sign and includes chords such as C, E7, Am, C7, F, C, G7, C, and Gdim. Section B follows and includes chords like G7, C, F, E7, Am, C7, A7, D7, G7, C, and G7 Dm G7. A bracketed section labeled '[Clarinet break.....]' spans several measures. The score concludes with a 'Dogfight' section featuring chords C, Cdim, and C7, and a final measure marked 'To A'.

A C E7 Am C7 F C G7 C Gdim

B G7 C [Clarinet break.....]

Clar. breaks

Dogfight C Cdim C7 **To A**

Buddy's Habit (2)

Bb book

17

C F C⁷ Fdim F F⁷

B^b B^bm F C⁷

F C⁷ Fdim F D⁷

G⁷ C⁷ [Break (notes are the 2 cornet break) ---3-----]

F C⁷ Fdim F F⁷

B^b A⁷

B^b Bdim F D⁷

Gm C⁷ 1. F

Ending F

Routine: Intro, A A, B, Dogfight, C slide whistle (clarinet? musical saw?), other solos on C, C C

The June '23 record by (white) composer Charlie Straight's Rendezvous Orch. should be compared with Oliver's (10/23). Illustrates suggestively basic differences in the styles and feel of white and black jazz of the era.

Buffalo Blues (1)

Johnny Dunn, w/ Morton '28;
c. Jelly Roll Morton, 1928

4/4 ♩ = 124

[Trumpet, no chord -----]

Intro

Cdim

C

G7

C - Am C#dim

A

G7

C6

[piano break -----]

C

Tuba

G7

C6

Cdim

[Cornet break -----]

C

G7

C

E7

2nd X to Dogfight

B

A

A

G F#m Em D7

C [piano break -----]

G7

A

A

G F#m Em D7

C

G7

C - Am C#dim

Dogfight

To A 1 X

Clarinet trill

Band

F#

F

E

E#

D

C#

C

Buffalo Blues (2)

Bb book

18

Clarinet Solos

C

C7 F Cdim

Band

C7 F Bb Fdim F D7 Gm C7 F C7

D

C7 F Cdim

C7 F F7

Bb Fdim F D7 Gm C7 F [Piano ---]

Tag

[Break -----]

Cdim G7 [Clarinet hold and trill] C

ruha, tbn

Routine: Intro, A B A, Dogfight, C, Solos on C, D, Tag
Dunn's distinctive use of the mute and his controlled bending of the first notes as in bars 1 & 2 of the intro, A 1 2 3 4 5 6, 9 10 11 12 13 14 is well worth imitating.

Bugle Boy March (1)

Melody is basically consistent on 4 Lewis records

George Lewis standard;
c. 19072-beat
Intro♩ = 224
♩ = 196

The musical score is written for a 2-beat tempo in 4/4 time. It consists of two main sections, A and B, each with multiple staves of music. Section A starts with a key signature of one sharp (F#) and a 4/4 time signature. The melody is primarily composed of eighth and quarter notes. Chord symbols are placed above the notes: G, D7, A7 (Edim A7), D7, G, and D7. Section B also starts with a key signature of one sharp and a 4/4 time signature. The melody continues with similar rhythmic patterns. Chord symbols include G, D7, G, D7, G, G7, C, Gdim, G, C, G, D7, G, and D7. The score includes first and second endings for both sections, indicated by '1.' and '2.'.

In A for variety, substitute 2 8th notes for the first quarter note after each rest.

Bugle Boy March (2)

Bb book

19

Solos

Ending

Routine: A A, B 1-2 X, C, solos on C, CC (C) out

Brown Bottom Bess

Adapted from the 7/4/28 Fooorwarmers record

Johnny Dodds, 1928

4/4 swingy ♩ = 130

Intro

[illegible]

Verse

Verse

The musical score for the Verse of 'The Sound of Silence' is presented on four staves. The key signature is B-flat major (two flats). The first staff begins with a B-flat chord and contains the notes B-flat, D, F, A-flat, B-flat, and D. The second staff contains the notes F, E7, F, D7, C7, and F7. The third staff contains the notes B-flat, F7, C7, F7, and B-flat. The fourth staff contains the notes F, E7, F, D7, C7, and F7. The score includes various musical notations such as eighth notes, quarter notes, and half notes, as well as a slur over the first two measures of the third staff.

Chorus

Chorus

G7 **C7** **F7** **B \flat** [Break] **G7** **C7** **E \flat** [Break] **B \flat** [Break] **G7** **1. F7** **B \flat**

Ending

Ending



F7 Bb

Routine: Intro, V, C, solos on C 1-2 X, V, C melody, jam 2-3 X, ending

Burgundy Street Blues

Bb Book

21

Clarinet special. 1940s NO Revival classic. Not published. Derived from 7 GL records, which vary greatly, to present what he played most consistently. GL had a pretty tone, played melodically. 6/5/50 record is a good starting point.

c. George Lewis, 194?

4/4 ♩ = 88

A

Ending

Play A as is: dropped 8th notes, varied phrasing OK. A again w/ variations, bars 8-12 are constant. B bars 1-2 ad lib, can simplify bars 4-5. C basically as is.

B

C

Routine: A A (n X), B B, C, A (A) last X w/ ending.
Chords usually consistent on the records, despite some conflicts with Lewis's notes, eg. the A7.

Play A 1-2 X, ending

Canal Street Blues

Routine: Intro, A A, B B, C, solos on C, C C C

King Oliver '23

4/4 ♩ = 190

Intro

Intro: G⁷ C Cm D⁷ G⁷

A: G C D⁷ 1. G D⁷ G

2. G G⁷ Cdim D⁷ G

B: G C G⁷

C: D⁷ G G⁷ Cdim D⁷ 1. G

2. G D⁷

Routine: Intro, A A, B B, C, solos on C 2 X, C C C

Note Clar 24 bar solo backed by banjo low string rhythm.

Solos

C: G G⁷

C: C G

D⁷ 1. G

2. G Tag (no chords) Clar D⁷ G

Bb Book

Library of Congress Copyright sheet. Chords from record.

c. King Oliver, 1923

4/4

Candy Lips (1)

Note p. 2

Clarence Williams, '27;
c. Jackson, Lauria, 1927

2-beat ♩ = 244

Intro

Chord progression for Intro:

C B^bdim F Fm

C/G G⁷ Gdim G⁷ (C)

Chorus

Chord progression for Chorus:

C E⁷ Am E⁷ C[#]dim Dm Fm C A⁷ B⁷ Em G⁷ C E⁷ Am E⁷ C[#]dim Dm Fm C A⁷ (Adim Em⁷ A^{b7}) D⁷ (Ddim D⁷ D⁺) G⁷

1. C C⁷ Cdim Fm C

Ending

Chord progression for Ending:

C G⁷ C

[Break - - - - -]

Tuba 8vb

To Interlude



Interlude



Verse



1/25/27 Williams record features an exciting clarinet duet. 2nd record has cornet & clarinet, basically follows book melody. Both in C, so often played in C. This is the book version, with Intro, interlude to verse, & ending from 1st record. I omitted the record's 6-bar lead in to the "Alice blue gown" Interlude. Record's treatment of verse is good.

The "Standard" key apparently is Bb. Tune works well at slower tempos, and the chords are fun, so anyone might want to play it without referencing the records.

Chant, The (1)

Jelly Roll Morton '26;
c. Mel Stitzel, 1926

4/4 ♩ = 236 No rhythm

A

Cor + clar unison

Bass / Tbn



Rhythm

E B7 E B7 E B7 E B7 E



B

Cornet C

F9

C

Ab7

tbn gliss
to B

C

F9

C

D7

G7

C

A 1 X, C

Gliss
to B

C

Bb

Eb

Bb

Bb

Eb

Bb7



Eb

Eb m

Bb

G7



C7

F7

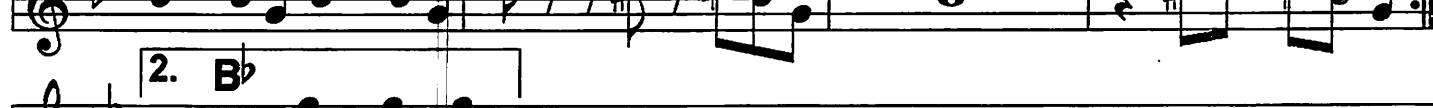
Bb

Eb

1. Bb



2. Bb



D

Bb9

A9

Ab9

G9

F#9

Bb



Bb9

A9

Ab9

G9

F#9

Bb

C7

F7



Bb [Cornet break -----]

Bb7 Eb [Cornet break -----]



Bb9

A9

Ab9

G9

F#9

Bb

F7

Bb



Chant, The (2)

Bb book

24

Clarinet solo

Clarinet solo

B \flat [Break] B \flat 7 E \flat [Break]

B \flat F7 B \flat

Solos

Band, Solos, Band

Solos

Band, Solos, Band

B \flat 7

E \flat B \flat G7

C7 F7

1. B \flat Band ending

Solos ending

2. B \flat Band

3. B \flat Band ending

To G

2. B \flat Band

3. B \flat Band ending

To G

G Out

B \flat 7

E \flat B \flat G7

C7 F7 B \flat

Tag

Tag

B \flat

Chelsea On Down (1)

2-beat ♩ = 178

Tuba and rhythm

Salty Dogs;

c. Robin Wetterau, 1959

Intro

8vb Dm

E^b7

A

Dm

B^b

F



Dm

E⁷A⁷

Dm

B^b

F

A⁷

Dm

B^b

F

1. Edim

B^b7A⁷2. C⁷

F

A⁷

Vamp

Tuba and rhythm

8vb Dm

E^b7

B

Gm

A⁷D⁷

Gm

D⁷

Gm

F

E^bD⁷

Gm

A⁷D⁷

Gm



Cm

Adim

D⁷

Gm



Solos

The solo section consists of seven staves of music. The first staff begins with a 'C' time signature and a key signature of two flats. Chord changes are indicated above the staff: Bb, Eb, Bb, F7, Bb, G7, C7, F, C7, F, A7, Bb, Eb, Bb. The music features a melodic line with eighth and quarter notes, often with repeat signs. The section concludes with a double bar line and a repeat sign.

Last X

The 'Last X' section is a single staff of music. It begins with a '2.' marking and includes chord changes: C7, F7, Bb. The staff ends with a double bar line.

Tag

Horns only

The 'Tag' section is a single staff of music. It begins with a key signature change to one flat (Bb). The music features a melodic line with eighth and quarter notes. A 'Ritard' marking is placed below the staff. The section concludes with a double bar line.

Yes, C#!

C#

Routine: Basically as written. Solos on C w/repeat. Out choruses 2-3 X; melody 1st or last X. Many of the multi-strained West Coast tunes go back to earlier sections, eg. Vamp, B 1 X, C...

Chicago Breakdown (1)

(Stratford Hunch)

Armstrong '27;
c. Morton, 1927

4/4 ♩ = 148

Adopted from sheet music version. Play along with Armstrong '27

A C E^bdim D⁷ G⁷ C E^bdim D⁷ G⁷

C⁷ F Fdim A⁷ D⁷ G⁷

C E^bdim D⁷ G⁷ C⁷ F

F A⁷ C A⁷ Dm G⁷ 1. C

2. C To B 2 X, A, C n X

B D⁷ G⁷ C

Play line 8va? G⁹ C

D⁷ G⁷ C [Break -----]

F Fm C Cdim G⁹ 1. C [Break -----]

2. C Back to A, then C n X

Chicago Breakdown (2)

(Bb book)

26

Solos

The musical score consists of ten staves of music, each with a treble clef and a key signature of one flat (Bb). The music is written in a 4/4 time signature. The chords and melodic lines are as follows:

- Staff 1: C (key signature), G7, C7, F. Chords are placed above the staff.
- Staff 2: C7, F. Chords are placed above the staff.
- Staff 3: G7, C7, F, Cdim. Chords are placed above the staff.
- Staff 4: C, A9, D, Dm7, G7, C7, Fdim, Cdim, C7. Chords are placed above the staff.
- Staff 5: G7, C7, F. Chords are placed above the staff.
- Staff 6: C7, F, Eb, F7. Chords are placed above the staff.
- Staff 7: Bb, Fdim, F, A+, D7. Chords are placed above the staff.
- Staff 8: G7, C7, 1. F, F, D, A7, D7. Chords are placed above the staff.
- Staff 9: 2. F. Chord is placed above the staff.

Routine: Varies. Eg. A A, B B, A, C, Solos on C, C 1 or 2 X out

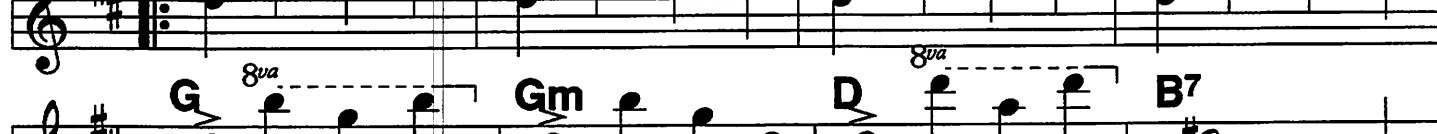
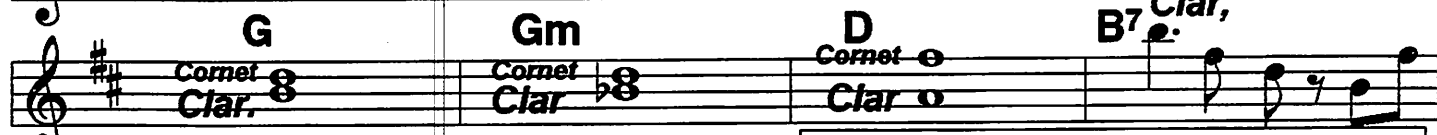
Chimes Blues (1)

Very hard to find the melody, due to bad audio quality; the 2 muted cornets are often hidden by the tbn and clar; and the lead often is only implied

King Oliver, '23;
c. Joe Oliver, 1923

4/4 ♩ = 170

Intro



Chimes Blues (2)

Bb book

27

Cornet solo

Chords: D, B \flat 7, D, D7, G, Ddim, D, B7, E7, A7, D, A7, D, A7, D, B \flat 7, D, D7, G, Ddim, D, B7, E7, A7, D, A7, D.

Horns, Piano Chimes

Chords: D, G, Gm, D, B7, E7, A7, D, G, D, G, D, Tbn, Tag, Tbn, G, D.

Cornets, C 1st X, bars 11-12

Chords: D, B \flat 7, D, D7, G, Ddim, D, B7, E7, A7, D, A7, D.

Routine: Intro, A, B clar w/ piano chimes 2 X, other solos, C Piano chimes stop chorus 2 X, D Cornet solo 2 X, E out melody, jam. Can be played as set piece like record, or extend with solos.

Chimes Blues (Copyright)

Oliver's copyright deposit sheet, orig. in D. Chords from record

c. Joe Oliver, 1923

4/4

D A7 Adim A7

D D7

G D B7

E7 A7 D 1. A7

2. D A7

D D7

G D B7

E7 A7 D G 1. D

2. D

D B7 D D7

G Ddim D B7

E7 A7 D

Clementine (From New Orleans)

Bb Book

28

Music in G, w/ patter. Bix record in Ab. Phrasing is more swiny—eg. Bar 1, 3 are 1/4 1/4 1/2 notes. It's a pop tune, so 2-beat is appropriate. Good lyrics

Bix w/Goldkette;
c. H. Warren, 1928

4/4 2-beat ♩ = 174

Chorus

The Chorus section consists of ten staves of music. The first staff begins with a C⁹ chord, followed by F⁷, B^b6, B^b, and B^bdim. The second staff features F⁷, F⁺, B^b, and G⁷. The third staff has C⁹, F⁷, B^b6, B^b, and B^bdim. The fourth staff includes F⁷, B^bdim, F⁷, B^b, E^b7, B^b, and A⁷. The fifth staff shows Dm, A⁷, Dm, Gm, and Fdim. The sixth staff has F, C⁷, F⁷, E^b, F⁷, and G⁷. The seventh staff features C⁹, F⁷, B^b6, B^b, and B^bdim. The eighth staff has F⁷ and B^b. The section concludes with a double bar line.

Verse

The Verse section consists of four staves of music. The first staff begins with B^b and F⁷, followed by B^b, F⁷, and B^b. The second staff has B^b, F⁷, B^b, F⁷, and E^b7. The third staff features D⁷ and Gm. The fourth staff has C⁷, F⁷, E^b, F⁷, and G⁷. The section concludes with a double bar line.

Come Back Sweet Papa

Armstrong Hot 5 '26; c.
Barbarin, Russell, 1926

4/4 ♩ = 194

Book melody. Intro, ending from LA record. Often played in Bb.

Intro

Intro

D [Tbn Break -] B7 [Cor break - - - - -] A7

Chorus

Chorus

D B7 E7 A7 D F#7 B7 E7 A7 D B7 E7 A7 D B7 E7 Ddim

Verse

Verse

D Bb7 A7 D Bb7 A7 D Bb7 A7 E7 A7 D Bb7 A7 E7 A7

Ending

Ending

D No rhythm... D D

Come On And Stomp, Stomp, Stomp Bb Book 30

4/4 ♩ = 216

Book Version. 10/8/27 Black Bottom Stompers
record goes to Eb for Dodds' solo, then back to F.

Johnny Dodds; c. C.
Smith, Waller, Mills, 1927

Chorus

Chorus

Chord symbols: C, C#dim, G/D, (Dm), E7, Am, D7, G, G7, C, C#dim, G/D, (Dm6), E7, Am, D7, G, B7, Em, Em7, A7, D7, G7, C, C#dim, G/D, (Dm), E7, Am, D7, G.

Verse

Verse

Chord symbols: Gm, D7, Gm, D7, Gm, D7, Gm, Fdim, Eb, Bb, G7, Cm7, F7, Bb, D7, Gm, D7, Gm, D7, Gm, D7, Gm, D7, D/F#, G#dim, A7, D/F#, Em7, A7, D7, G7.

Cornet Chop Suey (1)

4/4 ♩ = 176

Armstrong Hot 5, '25

Intro Cornet solo

The musical score is written for a cornet in B-flat major, 4/4 time. It consists of an Intro, Section A, Section B, and a final ending. The key signature has two flats (Bb and Eb). The tempo is marked as 176 beats per minute. The score includes various musical notations such as triplets, slurs, and dynamic markings. Chord symbols are provided above the staff to indicate the harmonic structure.

Intro: A melodic line starting with a triplet of eighth notes, followed by a series of eighth and sixteenth notes, ending with a Bb major chord and a C7 chord.

Section A: A 16-measure section. Measures 1-4: F major, C7, F major. Measures 5-8: Gm7, C7, F major, Cdim. Measures 9-12: F major, C7, F major. Measures 13-16: G7, C7.

Section B: A 16-measure section. Measures 1-4: F major, F7, Bb, Bbm. Measures 5-8: F major, C7. Measures 9-12: F major, D7, G7 [Break -----], C7 [Break -----]. Measures 13-16: F major, F7, Bb, F major, (E7).

Ending: A 16-measure section. Measures 1-4: Am, E7, Am, Am. Measures 5-8: E7, E7, Am, C7.

Routine: Intro, A, B, solos on B (record has only piano), C, D w/ ending.
 You might do this as a set piece cornet special, including a solo to give the cornet a rest.

Cornet Chop Suey (2)

Bb book

31

Next page
same as this

F F7 B \flat F

D7 [Break] D7 G7 [Break] C7

F F7 B \flat B \flat m F

B \flat Fdim F D7 G7 C7 F C7

[Record has Pno solo next]

Cornet stop chorus--1st beats except bars 8, 16

C F F F C7

F B \flat F G7 C7 F

F F F C7

F B \flat F B \flat F

Next page also p. 2, so
turn when convenient

Cornet Chop Suey (2)

This is same as
previous page

Musical score for Cornet Chop Suey (2). The score consists of four staves of music. The first staff begins with a treble clef and a key signature of one flat (Bb). The notes are: F4, G4, A4, Bb4, C5, D5, E5, F5. The second staff continues with: F5, E5, D5, C5, Bb4, A4, G4, F4. The third staff continues with: F4, G4, A4, Bb4, C5, D5, E5, F5. The fourth staff continues with: F5, E5, D5, C5, Bb4, A4, G4, F4. The score includes various musical notations such as notes, rests, and bar lines. Chord symbols are placed above the notes: F, F7, Bb, F, D7, [Break], D7, G7, [Break], C7, F, F7, Bb, Bbm, F, Bb, Fdim, F, D7, G7, C7, F, C7. A bracketed note at the end of the fourth staff reads: [Record has Pno solo next]

Cornet stop chorus--1st beats except bars 8, 16

Musical score for the Cornet stop chorus. The score consists of four staves of music. The first staff begins with a treble clef and a key signature of one flat (Bb). The notes are: F4, G4, A4, Bb4, C5, D5, E5, F5. The second staff continues with: F5, E5, D5, C5, Bb4, A4, G4, F4. The third staff continues with: F4, G4, A4, Bb4, C5, D5, E5, F5. The fourth staff continues with: F5, E5, D5, C5, Bb4, A4, G4, F4. The score includes various musical notations such as notes, rests, and bar lines. Chord symbols are placed above the notes: F, F, F, C7, F, Bb, F, G7, C7, F, F, F, C7, F, Bb, F. A bracketed note at the end of the fourth staff reads: [Record has Pno solo next]

Cornet Chop Suey (3)

Bb book

31

Out Chorus

D F. B \flat B \flat m F

F D 7 G 7 [Cor break -----] C 7 [Cor break ----]

F F 7 B \flat F E 7

Am E 7 Am Am E 7 E 7 Am C 7

F B \flat B \flat m F

D 7 [Cornet break -----] D 7 G 7 [Cornet break -----].

F F 7 B \flat B \flat m F

B \flat Fdim F D 7 G 7 C 7 F - - - Cor

Cornet Tag [Cornet break -----] F F [Cornet -----] E E Cornet

Cornet----- F 7

Creole Belles (1)

Lu Watters revived this West Coast standard. Orig. in G. Routine is South Frisco JB's, more expansive than Lu's or Turk's records

Turk Murphy,
Lu Watters;
c. Lampe, 1900

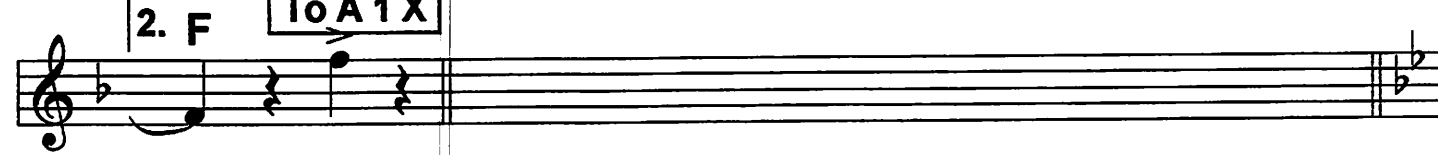
2-beat ♩ = 180

Intro

(Dm)



A



Creole Belles (2)

Bb book

32

The musical score is written for a single melodic line in B-flat major, 4/4 time. It consists of two main sections: Section A (measures 1-16) and Section B (measures 17-32). Section A is marked with a 'C' in a box and includes a repeat sign at the beginning. It features various chords including Bb, C7, F7, Bb, G7, Cm, and F7. Section B is marked with a 'D' in a box and includes a 'Dogfight' section (measures 17-24) and an 'Out' section (measures 25-32). The 'Dogfight' section has chords F, Fdim, F7, and Bb7. The 'Out' section has chords Eb, Bb, F7, Bb, and Bb7. The score includes many slurs and ties, indicating a continuous melodic line. There are also first and second endings marked '1.' and '2.'.

Routine: A A, B solos 2 X each, A, C C, Dogfight, D D, vocal D 2 X, D nX out

Creole Love Call (1)

From 10/26/27 record

c. Ellington, 1927

4/4 ♩ = 98

A

C C7 F G7 Dm7 G7 3 1. C F C 2. C F C G7 Repeat optional

B

C C7 4 F 8 G7 G7 C F C Clar pickup 12

C

C C7 F Dm7 G7 C Clar solo

Worldless fem. vocal over A

A

Out (wordless vocal lead)

D

Vocal Tag [Break] [Band]

Routine: A B C, other solos on A, Band, D out w/tag.
The tune stands on its own, but Adelaide Hall's unusual wordless vocals made it a classic. Substituting a horn eg. soprano or alto would be a nice touch. You could simplify B to the basic melody or at least omit many of the notes. Lots to work with here.

Daddy Do

♩ = 112 ♩ = 92
4/4 2-beat

YJB key, chords=the current standard. Book, KI key=Eb; book notes;
chords vary. KI's the only early record. Great tune, good instrumental.

Kitty Irvin '24;
Lu Watters '41;
c. F. Longshaw,
1924

Chorus

Chorus

Measures 1-8: G, E7, A7, D7, G, G7, C, Cm, G, Gdim, G, A7, D7, D+7, G, E7, A7.

Measures 9-16: D7, B7, E7, A7, Cm, G, Gdim, G, A7, D7, G, (D7).

Verse

Verse

Measures 1-8: G, C7, Eb7, Dmaj7, G, D7, G, D7, G, D, Ddim, D, E7, A7, D7.

Measures 9-16: G, G7, Eb7, Dmaj7, G, D7, G, D7, G, D, Ddim, D, E7, A7, D7.

Dallas Blues

Bb Book

35

4/4 ♩ = 112

Sweatman '18, Armstrong '29
Maggie Jones '25; c. H. Wand, 1912

Verse

Chorus

Verse: 1. When// your money's gone,///
friends have turned you down.//
And you wander 'round just like a
houn' (a lonesome houn'.// Then you
Stop to say, "Let me go away from this old town
//(this awful town.//)
2. There's// a place I know/// folks won't pass me by.//
Dallas, Texas, that's the town I dry./ (Oh hear me cry.)// And I'm
going back, going back to stay there till I die.// (until I die.) I got the
3. When// I got up North,/// clothes I had to spare.//
Sold 'em all to pay my railroad fare (my railroad fare) just to
Come back there riding in a Pullman parlor chair// (a parlor
chair)//
Chorus: 1. Dallas blues and the Main Street heart dis-
ease.// (It's buzzin' 'round), I've got the
Dallas blues and the Main Street heart dis-
ease.// (It's buzzin' 'round), // Buzzin'
'Round my head, like a swarm of little honey
bees// (of honey bees.) I've got the [Chorus 2 on separate sheet]

Dans Les Rues d'Antibes (1)

Sheet music in Eb, but F is the standard playing key.

$\text{♩} = 184$
2-beat

(Chords) are from the sheet music

c. Sidney Bechet, 1958

Intro **G** **No Rhythm** **Cm⁶** **D⁷**

A **G** **D⁷** **G** **E⁷**

G **D⁷** **G** **E⁷**

Am **D⁷** **G** **B⁷** **Em**

A⁷ **Am⁷** **D⁷**

G **D⁷** **G**

G **D⁷** **G** **E⁷**

Am⁷ **Am/G** **D⁷** **G** **B⁷** **Em** **(E⁷)**

A⁷(C) **D⁷** **G** **1. To B** **2. To Interlude**

B **Em** **(G)** **Em** **B⁷** **Em**

D (A) **D (A⁷)** **D** **A⁷** **D**

D⁷ **To A, then Interlude**

Dans Les Rues d'Antibes (2)

Bb book

36

Solos C

The image displays a page of musical notation for guitar, consisting of 12 staves. The notation is written in a single system, with the first staff starting with a 'Solos' box and a 'C' chord. The music includes various chords (C, E7, D7, G7, Am, G9, NX, Last X) and musical symbols like triplets, slurs, and accents. The notation is written in a single system, with the first staff starting with a 'Solos' box and a 'C' chord.

Routine: A B, Interlude, C, Solos on C, A B Interlude C, ending (optional--can just go out on C with extended ending.)

Dead Man Blues (1)

c. Jelly Roll Morton, 1926

4/4 ♩ = 127

Clar on top

Tbn intro

Am Dm Am E7

Am E7 Am Dm Am G7

F C E7 A7

D7 G7 C F C G7

A Solos

F Fm C E7 A7

D7 G7 C G7 C G7

B

C C7

F Fm C E7 A7

D7 G7 C G7 C G7

C

C C7

F Fm C E7 A7

D7 G7 C G7 C G7

Routine: Tbn Intro, A, B solos 1 or 2 X, C, D D E

Dead Man Blues (2)

Bb book

37

Clarinet trio

First system of music for the Clarinet trio, featuring a key signature of one flat (Bb) and a 4/4 time signature. The music is written on a single staff with a treble clef. The key signature is indicated by a Bb symbol. The first measure is marked with a 'D' in a box. The music consists of a series of eighth and quarter notes, with various chords indicated above the staff: C, (C7), C7, F, (Fm), C, E7, A7, D7, G7, C, G7, and a first ending marked '1. C G7'.

2. C Cornet

2d X Tbn interacts w/ clar; (Fm) = 2d X

Second system of music, continuing the Clarinet trio. It features a key signature of one flat (Bb) and a 4/4 time signature. The music is written on a single staff with a treble clef. The key signature is indicated by a Bb symbol. The first measure is marked with a 'C' in a box. The music consists of a series of eighth and quarter notes, with various chords indicated above the staff: C, C7, F, C, E7, A7, D7, G9, C, C7, and C.

Tag

Clarinet trio

Third system of music, featuring a key signature of one flat (Bb) and a 4/4 time signature. The music is written on a single staff with a treble clef. The key signature is indicated by a Bb symbol. The first measure is marked with a 'C' in a box. The music consists of a series of eighth and quarter notes, with a final measure marked with a 'C' in a box.

Deep Harlem (1)

4/4 ♩ = 92 ♩ = 194

Condon used A as intro to "Improvisation on the March of Time" (3/27/46) Trumbauer Orch. version varies

Bix w/Mills Hotsy Totsy gang;
c. Signorelli, Malneck, 1930

Intro

G A^b6/9 G G A^b6/9 G

G C G Am⁷ G/B G⁷

C Am⁷ D⁷ G - Am⁷ - G/B - - B^bdim

Am⁷ - Em Em/D A⁷/C[#] Cm D⁷ G G[#]dim

Am⁷ Em A⁷/E E^b7 D⁷ G D⁷sus⁴ G C[#]7

Clar solo

F[#]m Em¹¹ D⁷

C[#]7 F[#]m Em¹¹

D⁷ C[#]7 F[#]7

F[#]7/A[#] Bm⁶ Cdim

F[#]m D⁷ C[#]7 F[#]m Em¹¹

Double time ♩ = 194 High small notes Tbn, low = Bass Sax
[Tbn break - - -]

F[#]m D⁷ Ddim Gm⁶ D

G

Deep Harlem (2)

(Bb book)

38

This page alternates *Fast* = 194 and *Slow* = 92

The musical score for "Deep Harlem (2)" consists of 12 staves of music. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various chords and tempo markings. The first staff begins with a G major chord and a treble clef. The second staff features a C major chord and a G major chord. The third staff includes a D7 chord, an E7 chord, a D7 chord, and a G major chord. The fourth staff features a G major chord and a G7 chord. The fifth staff includes a G major chord, a G7 chord, and a C major chord. The sixth staff features a G major chord, a Ddim chord, a D7 chord, an E7 chord, a D7 chord, and a G major chord. The seventh staff includes a Cm chord, a G6 chord, a G major chord, and a G major chord. The eighth staff features a C7 chord, a G major chord, and an Am7 chord. The ninth staff includes a G/B chord, a G7 chord, a C7 chord, and an Am7 chord. The tenth staff features a D7 chord, a D+ chord, a G major chord, and an Am7 chord. The eleventh staff includes a G/B chord, a Bdim chord, an Am7 chord, and an Em chord. The twelfth staff features an A7 chord, a Cm chord, a D7 chord, a G major chord, and a G#dim chord. The score concludes with a Ritard marking.

Chords and markings include: G, C, D7, E7, D7, G, G7, C, Ddim, D7, E7, D7, G, Cm, G6, C7, G/B, D7, D+, G, Am7, Bdim, Am7, Em, A7, Cm, D7, G, G#dim, and Ritard.

4/4 Light boogie (Noone) ♯ = 106

**Jimmy Noone;
c. Alex Hill, 1934**

This musical score is for the song "The Power of Love" by Huey Lewis and the News. It is a guitar and bass arrangement, featuring a key signature of one flat (Bb) and a 4/4 time signature. The score is divided into two main sections: a 12-measure Verse and an 8-measure Chorus. The guitar part is written on a single staff, while the bass part is written on a double staff (bass and treble clefs). The guitar part includes a variety of chords, including major, minor, and suspended chords, as well as a 7th chord. The bass part is primarily composed of eighth and sixteenth notes, with some rests. The score is presented in a clean, black-and-white format, with the guitar and bass parts clearly distinguished by their respective staves and clefs. The chord diagrams are placed below the guitar staff, and the section labels "Verse" and "Chorus" are enclosed in boxes at the end of their respective sections.

Verse

Chorus

Don't You Leave Me Here

Bb Book

40

Some measures interpolated from the records. Verse
from the 2/25/27 Johnson record, adds much to the tune

Charlie Johnson,
JR Morton '39;
c. Morton, 1927

♩ = 124

Rhythmic 2-beat

Chorus

Musical notation for the Chorus, 4/4 time, 124 bpm. The melody is written on a single staff. Chords are indicated above the staff: C, C7, F, D7, G7, Dm, Em, G7, C, C, C7, F, D7, G7, Dm, Em, G7, C, D7, G7, C.

Verse

Musical notation for the Verse, 4/4 time, 124 bpm. The melody is written on a single staff. Chords are indicated above the staff: C, C#dim, G7, G7, Em, G7, C, A7, D7, G7, C, C#dim, G7, E7, A7, D7, G7, Cdim, Gdim, G7, G+.

The rhythm is in the spirit of a stripper beat, but the emphasis is not as strong. No back beat.

The Chorus was recorded with essentially the same melody by Blue Lu Barker in 1939 as "Don't you get me high", revived by Maria Muldaur in the 70s. Often known as "Don't you feel my..."

Down Hearted Blues

2/16/23 record key, chords, 2 BS choruses. Book verse.

Bessie Smith '23.; c. Lovie
Austin, Alberta Hunter

4/4 ♩ = 108

Verse

Musical notation for the Verse section, consisting of five staves. The key signature is two sharps (F# and C#), and the time signature is 4/4. The notation includes various musical symbols such as eighth notes, quarter notes, and rests. Chord symbols are placed above the staves: D, B7, E7, A7, D, D, B7, E7, A7, D7, G, F#7, E7, A, B7, E7, A Adim, and A7.

BS Chorus

Musical notation for the BS Chorus section, consisting of eight staves. The key signature is two sharps (F# and C#), and the time signature is 4/4. The notation includes various musical symbols such as eighth notes, quarter notes, and rests. Chord symbols are placed above the staves: D, G, D, D7, G, D, A7, D, G, D, D7, G, D, A7, and D.

Book
Chorus

Musical notation for the Book Chorus section, consisting of three staves. The key signature is two sharps (F# and C#), and the time signature is 4/4. The notation includes various musical symbols such as eighth notes, quarter notes, and rests. Chord symbols are placed above the staves: D, E7, D+, D, D, D7, G, E7, D, A7, E7, D, D, E7, and A.

Dreaming the Hours Away

Bb Book

42

1/12/28 record key. Simplified chords. Orig. G

Clarence Williams '28;
c. Dulmage, 1927

2-beat ♩ = 204

Chorus

Musical notation for the Chorus, consisting of eight staves. The key signature has two flats (Bb and Eb). The time signature is 4/4. The notation includes various musical symbols such as notes, rests, and accidentals. Chord symbols are placed above the staves: F+, Bb, Cm, C#dim, F7, Gm, Eb7, D, D7, Eb, Ebm, Bb, G7, C7, F7, F+, Bb, Cm, C#dim, F7, Gm, Eb7, D, D7, Eb, Ebdim, Bb, Bbdim, Adim, Bb, C7, Cm7, F7, Bb, F7, Bb.

Verse

Musical notation for the Verse, consisting of four staves. The key signature has two flats (Bb and Eb). The time signature is 4/4. The notation includes various musical symbols such as notes, rests, and accidentals. Chord symbols are placed above the staves: Gm, Cm, F7, Bb, Gm, Cm, C7, G7, C7, F7, F+.

Down Home Rag (1)

West Coast standard; this is the sheet music version. Orig. in C.

Lu Watters, Murphy;
c. W. Sweatman, 1911

Swing 2-beat ♩ = 196

Intro G7 D7 G7 B^b7 Dm B^b7 G7

A C Fm C D7 G7

B C Fm D7 G7 C

2nd X to Dogfight

Routine: Intro, A B A, (Solos on A,) Dogfight, C D, E.

You could play A B (A) for each solo. West Coast omits D, E

Back to A

West Coast version of B bars 1-4, etc.

C C [Tuba break -----] C C [Tuba break -----]

Down Home Rag (2)

Bb book

43

Dogfight

C7 E^b7 Gm E^b7 C7 B^b Cdim C7 C7

The musical score is written for a single melodic line in B-flat major, indicated by two flats in the key signature. It consists of 16 measures of music, organized into four systems of four staves each. The first system begins with a treble clef and a common time signature. The melody is characterized by eighth and sixteenth notes, often beamed together in groups. Chord symbols are placed above the staff at the beginning of measures: C7, E^b7, Gm, E^b7, C7, B^b, Cdim, C7, and C7. The second system starts with a box containing the letter 'C', followed by a series of chords: F, G7, C7, G7, C7, F, and C7. The third system begins with a box containing the letter 'B', followed by chords: F, G7, C7, G7, C7, F, and C7. The fourth system begins with a box containing the letter 'E', followed by chords: F, G7, C7, G7, C7, F, and a final measure with a greater-than sign (>) above the note. The score concludes with a double bar line.

Down In Jungle Town (1)

c. Morse, 1908

2-beat ♩ = 212

Verse

Am

The musical score is written for a single melodic line in treble clef, 4/4 time. It consists of eight staves of music. The key signature has one flat (Bb). The tempo is marked as 2-beat ♩ = 212. The score includes various musical notations such as whole, half, quarter, and eighth notes, rests, and ties. Chord symbols are placed above the staff at specific points: Am, B7, E7, F, C, G7, C, G7, G7, C6, E, B7, E, G+, G, D7, D7(b5), and G7. The music features a mix of single notes and chords, with some measures containing multiple notes beamed together. The score ends with a double bar line.

Verse:

Down/// /in Jungle Town/// /the moon shone

Down/// /without a frown./// /|||

Soon/// /a shy ba- boon/// /came out to

Spoon/// /beneath the moon./// /|||

Monkey Doodle wagged his noodle he was jungle king.|||

She felt flattered when he chattered "You're a pretty thing.|||

Big bamboo/ ||| room for two./ |||

So prom- / ise you'll/ be/ true./// /|||

Down In Jungle Town (2)

Bb Book

44

Chorus

C D7 G7 C Cdim G7 G7 C Gdim G7 C D7 G7 Dm7 E C D7 G7 C

Down/// /in Jungle town/// /a honey-
Moon/// /is coming soon./// /|Then you'll
Hear/ a/ se-/re-/ nade/// /|to a
Pret-/ty/ mon-/key/ maid./// /|||

And/// /in monkey land/// /the chimpan-
Zees/// /sing in the trees./// /|||
She'll/// be true// to Monkeydoodle- doo way down in
Jun-/// gle/// Town./// /|||

East Coast Trot

4/4 2-beat ♩ = 236

Clarinet duet. From Junie Cobb 6/26 record w/Johnnie Dodds

c. Stevens, J. Blythe, 1926

Intro



Chorus

Chorus musical notation with chords:

Staff 1: F C+ F C+ F

Staff 2: B \flat F Cdim C 7

Staff 3: F C+ F A 7 D 7

Staff 4: G 7 C 7 [Break]

Staff 5: F B \flat

Staff 6: F (F 7) B \flat B \flat m

Staff 7: F C+ F A 7 D 7

Staff 8: G 7 C 7 F

Pattern for the stop chorus

Pattern for the stop chorus musical notation:

Staff: F C+ F C+ F

Routine: Intro, Chorus, stop chorus, etc.

Empty Bed Blues

Bb Book

46

3/20/28 record key. 2 records, parts 1 & 2.

Bessie Smith classic
c. J.C. Johnson, 1928

4/4 ♩ = 86

A

C F7 C C7

F7 C

G7 C

B

C F7 C C7

F7 C

G7 C

C

C F7 C C7

F7 C

G7 C

D

C F7 C C7

F7 C

G7 C

East St. Louis Toodle-oo (1)

2-beat ♩ = 161

Brunswick 3/14/27 version (Earlier on Okeh, Victor, Vocalion) .

c. Ellington, '27

A B, D Intro Dm Edim Gm Dm Edim Gm

Dm Gm A⁷ Dm Gm A⁷ Gm Dm A⁷

Tpt solo (wawa mute) Notes suggestive, phrasing optional Tpt pick up

B Dm Edim Gm Dm₃ Edim Gm₃

slur Dm₃ Gm A⁷ Dm Gm A⁷ Gm Dm A⁷

Dm Edim Gm₃ Dm₃ Edim Gm₃

Dm₃ Gm A⁷ Dm Gdim F⁷

C B^b F⁷ B^b B^bm

Hit chords on the notes

F D⁷ C^{#7} C^{#7} C⁷ C⁷ B⁷ B⁷ B^{b7} B^{b7} A⁷

D Dm Edim Gm Dm Edim Gm

slur Dm₃ Gm A⁷ Dm A⁷ Dm Cdim

Intro pattern is played under each minor section--A, B, D, F, Ending.

Bubber Miley (cornet solo) played the melody in each 8 bar segment, varied the phrasing each time. Phrase it your way.

"Steely Dan" rock band did a faithful, if abbreviated, version.

East St. Louis Toodle-oo (2)

(Bb book)

47

Solos (Trom)

E **C7** **F** **C7** **F [Break -----]**

C7 **F** **F7** **Bb** **Fdim** **F** **D7** **G7** **C9** **F7** **D7**

G7 **C9** **F** **Gm** **Dm** **A7**

Another solo (Clar)

F **Dm** **Edim** **Gm** **Dm** **Edim** **Gm** **Dm** **Gm** **A7**

1. **Dm** **Gm** **A7** **Gm** **Dm** **A7** 2. **Dm** **A7** **Dm** **Cdim**

Band **C7** **2 X, 1 melody, 1 jam**

C7 **F** **Bb7**

C7 **F** **F7**

Bb **F** **D7** **G7** **C9** **F7** **E7** **Eb7** **D7**

G7 **C9** 1. **F** **Fdim** 2. **F** **Gm** **Dm** **A7**

Ending **Dm** **Edim** **Gm** **Dm** **Edim** **Gm**

slur **Dm** **Gm** **A7** **Dm** **Gm** **Dm**

Ritard

Emperor Norton's Hunch (1)

2-beat ♩ = 212

Adapted from 1st YBJB Good Time Jazz record; 2nd basically consistent.

c. Lu Watters,
1944

Intro Gm E \flat 7 D7

Rhythm vamp Gm

A Gm E \flat 7 D7

Gm E \flat 7 D7 1. Gm 2. Gm

Interlude [Horn break - -] [Tbn-Tuba break] Gm (D7) Gm (D7) Gm A7

Piano solo (Notes are suggestive only)

B D A7 D A7 D G A \flat dim D E7 A7 D D7

Routine: Intro, Vamp, A A, Interlude, B 1 or 2X, C, solos on C,
Dogfight, C C (C) Ending
Piano solo notes illustrate the solo on the YBJB records.

Emperor Norton's Hunch (2)

Bb book

48

Solos

G

D7

G

G7

C

G

A7

D7 [Banjo break -----]

G

Gdim

D7

G

1. D7

2. G

Last X to ending

Dogfight

Horns in unison

G

Ddim

D7

D7

To C 2-3 X

Tbn-Tuba

Ending

Far Away Blues

10/4/23 record melody; chords vary from book

Bessie Smith w/Clara Smith;
c. Fletcher Henderson, 1923

4/4 ♩ = 72

Chorus

Musical notation for the Chorus of "Far Away Blues". The key signature is D major (two sharps) and the time signature is 4/4. The melody is written on a single staff. Chords are indicated above the staff: D, Ddim, D, A7, Ddim, D, D, D7, G6, Bb7, D, A7, D, D7, G, Gm, D, Ddim, A7, D, D, Ddim, D, A7, Ddim, D, D, D7, G6, Gm, D, A7, D.

Verse

Musical notation for the Verse of "Far Away Blues". The key signature is D major (two sharps) and the time signature is 4/4. The melody is written on a single staff. Chords are indicated above the staff: D, A7, Ddim, D, F#7, Bm, E7, A7, A+, D, A7, D, F#m, D7, G6, G, Gm, D, B7, E7, A7, G7, Adim, A7.

Bb Book

The first system of musical notation consists of four staves. The first staff begins with a box containing the letter 'A' and a 4/4 time signature. The key signature has two flats (Bb and Eb). The notes and chords are as follows:

- Staff 1: Bb (chord), Bb (chord), Bb7 (chord), Eb (chord), Bb (chord), Bb (chord), Bb (chord), Bb (chord).
- Staff 2: Bb (chord), Bb (chord), Bb (chord), Bb (chord), Bb (chord), Bb (chord), Bb (chord), Bb (chord).
- Staff 3: Eb (chord), Eb (chord), Eb (chord), Eb (chord), Eb (chord), Eb (chord), Eb (chord), Eb (chord).
- Staff 4: Bb (chord), Bb (chord), Bb (chord), Bb (chord), Bb (chord), Bb (chord), Bb (chord), Bb (chord).

B = 192

B \flat **B \flat 7** **E \flat 7**

Fat Lou- ie Fat Lou- ie Fat Lou- ie Fat Lou- ie

B \flat **F7**

Fat Lou- ie Fat Lou- ie Fat Lou- ie Fat Lou- ie

E \flat **B \flat**

Fat Lou- ie Fat Lou- ie Fat Lou- ie Fat Lou- ie Fat

B \flat **F7** **B \flat**

Lou- ie's in the cold, cold ground.

No standard routine. B is a later, optional add-on I'm not sure adds much. Imagine a gospel choir rocking an old hymn, clapping on 2 & 4. This is one of those simple tunes which feed on band dynamics and audience response.: start softly and straight, then work your way up in volume and restrained complexity, till you're wailin' and the audience is rompin' and stompin' and the banjo player can't hold his water.

Farewell Blues (1)

No definitive version; this is a compendium of the strains, in the most consistent order found. Sheet music in G, varies slightly.
5/18/23 rec by Eva Taylor w/ Clarence Williams Blue Five in Bb.

c. NORK, 1923

4/4 ♩ = 109 ET
♩ = 200 ♩ = 212

Intro A7 Dm Cdim

C F C Cdim G7 C

A C F C Cdim G7 C (C7 B7 Bb7)

A7 Dm Cdim

C F C Cdim G7 C

B C7 C

C7 C

A7 Dm Cdim

C7 C

Routine: Intro, A 2 X, B, Solos on C 1 or 2 X each, D 2 X (1 down 1 up),
Out: (E +) 1 or 2 jam choruses on C.

NORK: Intro, A A, B clar, B B (horns hold Ab & F 8 beats, both X), C C

Farewell Blues (2)

Bb book

51

Solos (1 or 2 X)

Out

C

G⁷

C

C

G⁷

C

A⁷

Dm

Cdim

C

G⁷

C

2 X, 1 down, 1 up

C⁷

slur

slur

C

C⁷

slur

slur

C

A⁷

Dm⁷

Cdim

C⁷

slur

slur

C

C

F

C

Cdim

G⁷

C

C

F

C

Cdim

G⁷

C

A⁷

Dm⁷

Cdim

C

F

C

Cdim

G⁷

C

Out on C 1 or 2 X

Flat Foot

Adapted from the Bootblacks 7/14/26 record,
which plays it like a regular tune

Johnny Dodds
c. Lil Armstrong, 1926

4/4 ♩ = 210

Chorus

Musical notation for the Chorus of 'Flat Foot'. The key signature is one flat (Bb) and the time signature is 4/4. The tempo is marked as ♩ = 210. The notation consists of ten staves of music. Chord symbols are placed above the staves: F, C7, C7, F7, A7, D7, G7, C7 [Break.....], F, C7, C7, F7, Bb, Bdim, F, D7, G7, C7, F. The melody is written in a single line on a treble clef staff.

Verse

Musical notation for the Verse of 'Flat Foot'. The key signature is one flat (Bb) and the time signature is 4/4. The notation consists of four staves of music. Chord symbols are placed above the staves: F, Dm, F, C7, Gm, D7, G7, C7. The melody is written in a single line on a treble clef staff.

Friendless Blues

Bb Book

53

♩ = 110 YBJB

Book version. YBJB plays it in F

Lu Watters theme;
c. W.C. Handy, 1926

Solid 4/4, Slowly with feeling

A

F C7 F F7

B \flat F

C7 F C7 F

B Solos

F F7 B \flat (B \flat m F C7) F (B \flat B \flat m F) F7

B \flat F B \flat B \flat m F Fm

C7 F (A \flat dim B \flat) C7 F C+ F C+

C

F F7 B \flat (B \flat m F C7) F (B \flat B \flat m F) C7 F7

B \flat F B \flat F C \sharp 7

C7 F (A \flat dim B \flat) C7 F C7 F

**No standard routine: A 1-2 X, B, solos on B 1-2 X, C C out.
Watters plays A as out chorus.**

Forty And Tight (1)

Clarinet Special, 7/24/29 record

Johnny Dodds '29;
c. Frank Melrose, 1929

2-beat ♩ = 236

Cornet over Clarinet

Intro

cor. pickup

D7

G7

C [Clarinet break -----]

Chorus

D7

G7

C

D7

G7

C

E7

Am

D7

G7

C

D7

G7

C

C7

F

Adim

C

A7

D7

G7

C

Clar. intro D7 G7 C [Break -----]

Clar. chor. D7 G7 C

D7 G7 C

E7 Am

D7 Lip G7 [Break -----]

Cornet D7 G7 C

C7 F

Adim slur slur slur C A7

D7 G7 C G7

On record, Cornet plays Intro as written; Clar. harmony & break, plays over cornet melody 1st 16 bars, & solos next 16. Same on 2nd chorus, but Cornet solos last 16.

Here are the clar. intro and 1st 16 bars, plus the cornet solo of 2nd chorus; bars 9-13 of that solo include 2 very useful licks.

Froggie Moore Rag (1)

King Oliver '23;
c. Jelly Roll Morton, 1918

4/4 ♩ = 202

(Frog-i-more)

Intro (C) (G⁷) Tbn (C) (G⁷) Tbn

A C⁷ C^{#7} D⁷ E^{b7} E⁷ F⁷ F^{#7} G⁷

D⁹ G⁷ C (F^{#dim}) G⁷

C⁷ C^{#7} D⁷ E^{b7} E⁷ F⁷ F^{#7} G⁷

D⁷ G⁷ 1. C

2. C C C⁶

B G⁷ C A⁷

D⁷ G⁷ C

G⁷ C A⁷

D⁷ 1. G⁷ C C C⁶

2. G⁷ C To C 1 X

Routine: Intro, A A, B B, C, Dogfight, solos on D, jam D 1 or 2 X, Ending.
Option: After Dogfight, to E melody, solos, jam 1 or 2 X. D & E chords vary

Froggie Moore Rag (2)

Bb book

55

Chord progression for the first system:

C C7 C#7 D7 Eb7 E7 F7 F#7 G7

Chord progression for the second system:

G7 C G7

Chord progression for the third system:

C7 C#7 D7 Eb7 E7 F7 F#7 G7 A7 A7 B7 B7

Chord progression for the fourth system:

D7 G7 C G7 C

Dogfight No chords C7

D **Louis' Solo** F Gm Am C7

F7 Bb (D7 Gm C7)

C7 F. Dm

E7 (Am E7) C7

F Gm7 C7

F7 Bb

Continued next page

Turn page

Froggie Moore Rag (3)

B \flat **Fdim** **F** **D7**

G7 **C7** 1. **F** **C7**

Ending **F**

E **Solos** *** Morton's trio** **F** **E7** **Gm** **Dm⁶** **C7**

F7 **B \flat** **D7** **Gm**

C7 **A(add9)** **Dm** **E7**

E7 **A7** **Ddim** **C7**

F **E7** **Gm** **Dm⁶** **C7**

F7 **B \flat** **B \flat m** **F** **D7**

G7 **C7** **F** **F7**

Last 3 are my notes, just to give you a simple ending. Create an extended ending, or use Oliver's.

* This is the original trio melody from Morton's piano score, checked against his 1924 solo record, his only record of the tune. It's the basic melody statement, which is then embellished. Included here to give you an authoritative version for solos and jamming. The solo record is usable for play-along.

Frosty Morning Blues

(Bb Book)

56

4/4 ♩ = 68

BS key. 1/8/24 record. She stays pretty close to this melody

Bessie Smith '24;
c. E. Brown, 1924

Verse

Chorus

Verse: How come I'm blue as can be?// How come I need sympathy?//
I know what's troublin' me.// Listen and you'll see. Because the
Good/ man/ that I love? left me all a- lone.//
Woke up this mornin' at four,// when I heard him slammin' my door.// Did you

Chorus: 1. Ever wake up on a frosty morning and discover your good man gone?/ Did you
Ever wake up on a frosty morning and discover your good man gone?/ If
you
Did, you'll understand why I'm singin' this mournful song./// /// Well he
2. Didn't provide and he wasn't handsome, so he
might not appeal to you./ Well he
Didn't provide and he wasn't handsome, so he
might not appeal to you./ But he
Give me plenty lovin' and I never had to beg him to./// /// Now my
3. Damper is down and my fire ain't burning, and a
chill's all around my bed.//
Now my Damper is down and my fire ain't burning, and a
chill's all around my bed.// When you
Lose a man you love, then a gal is just as good as dead./// ///

Gate Mouth

Adapted from the 7/13/26 NO Footwarmers record

Dodds, '26;

c. Armstrong, 1916

4/4 = 190 **A** C7

Band fill F Band fill

C7 Band fill F [Notes 1st X, break the other XX-----]

C7 Band fill F F7 Band fill

B \flat F D7 G7 C7 F

F F

A7 Dm G7 C7

F B \flat

B \flat Fdim F D7 G7 C7 F

C7 [Break-----] F [Break-----]

C7 [Break-----] F [Break-----]

C7 [Break-----] F F7 [Break-----]

B \flat F D7 G7 C7 F C7

C7 F C7 F [Band break LAST X-----]

C7 F F7 B \flat F D7 G7 C7 F

Routine: A B B C, solos on A or D n X, jam 2-4 X, D out sudden ending.

Georgia Swing

B♭ Book

58

2-beat ♩ = 208

c. Jelly Roll Morton, 1928

Intro

Cornet is melody

Cymbal

cl Bend

cor tb

Cymbal

cl Bend

Trom

Routine: As written

A

Gm E♭7 D7 Gm E♭7 D7

Cm Cdim Gm Cm D7 Cdim Gm E♭7 D7

Gm E♭7 D7 C7 F7 F+

B Solos

Solos ignore the F+

F+ B♭ Bdim

F7 F+ B♭ Bdim

F7 F+ B♭ B²⁶

C Out

B♭ A B♭ A B♭ Fdim

F7 E7 F7 B♭ A B♭

Dm A F7 B♭

Gettysburg March (1)

Murphy

NO Revival standard. This is the Turk Murphy ver. plus the swing ver. The Revival bands usually play only A &/or C.

c. Stambaugh, 1911

Slow march ♩ = 84

Intro

The musical score is written for a single melodic line in B-flat major, 6/8 time. It begins with an 'Intro' section marked 'Adim' (ad libitum), featuring a series of eighth and sixteenth notes. The main body of the piece is divided into sections labeled A, B, and C. Section A is marked 'Adim' and features a series of eighth and sixteenth notes. Section B is marked 'Adim' and features a series of eighth and sixteenth notes. Section C is marked 'Adim' and features a series of eighth and sixteenth notes. The score includes various musical notations such as treble clefs, key signatures (two flats), time signatures (6/8), and dynamic markings (Adim). Chord symbols are placed above the staff at various points, including F7, Bb, Eb, C7, Bb7, and Gm. The piece concludes with a final cadence.

Chord symbols: F7, Bb, Eb, C7, Bb7, Gm.

Gettysburg March (2)

Bb Book

59

Chords: F7, Bb, G7, Cm, Ebm, F7, Bb, F#7, 1. Bb, 2. To Swing. Street beat w/roll-off, Bb, Eb, Bb, F7, Bb, Bb7, Eb, F7, Bb, G7, C7, F7, Bb, Bb7, F7, Bb, G7, C7, F7, Bb, F7, Bb.

Tempo/Style: 4/4 Swing

Tempo: = 196

Notes: N.O. bands do march tempo 1-2 X first, or just swing it. Kid Reno plays it in E, as march. G. Lewis is in Bb, march, very fast 4/4.

Chords from Reno/Lewis: Bb, Eb

Get Out Of Here (And Go On Home)

(Bb Book)

Adapted from Ory's Creole Jazz Band record of 8/44

c. Ory, Scott, 194?

4/4 ♩ = 232 Samba: ♩ = 186

A

B Solos

Routine: A B B A, Solos on B 2 X each, A B B B B out.
It will also work well played more slowly, with a Cajun or samba beat.

Gimme A Pigfoot And A Bottle of Beer

61

11/24/33 record. Pop novelty tune, can swing or boogie it

Bb Book

Bessie Smith, 1933

4/4 ♩ = 104 ♩ = 132

Verse

Musical notation for the Verse section, featuring chords: D+, D7, D+, D7, G9, A7, Dm, G7, C7, D7, G7, Gdim, G7, Gm7, C7.

Chorus

Musical notation for the Chorus section, featuring chords: F, D7, G9, C7, F [Vocal break], F, Yeah!, D7, F, A7, D7, G9, C6, C7, F, D+, G9, C7, F, D7. Includes a triplets (3) marking.

End

Musical notation for the End section, featuring chords: F, A7, D7, G9, C6, F, A7, D7, G9, C7, F, D7, G9, C7, F.

Golden Gate Stomp (1)

Really grabbed me at a festival; Jim sent his score, reviewed this sheet.

c. James Maihack, 1985

2-beat ♩ = 206

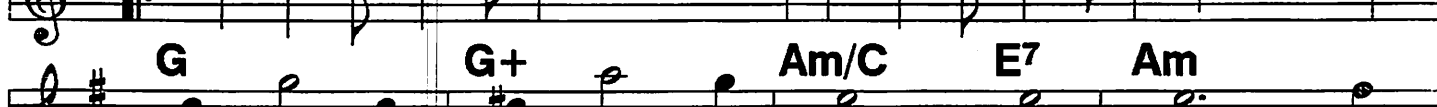
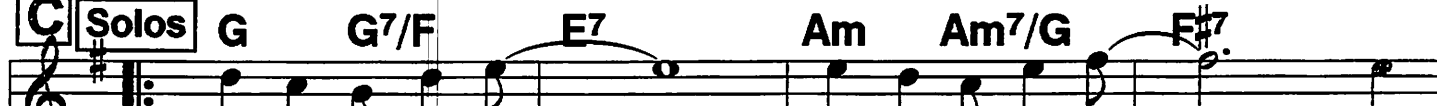
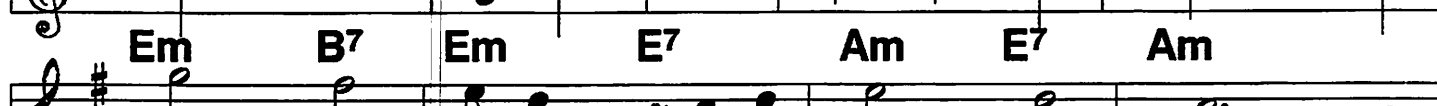
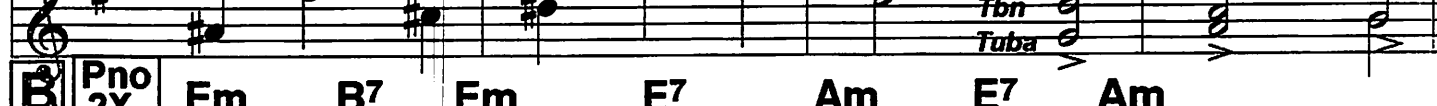
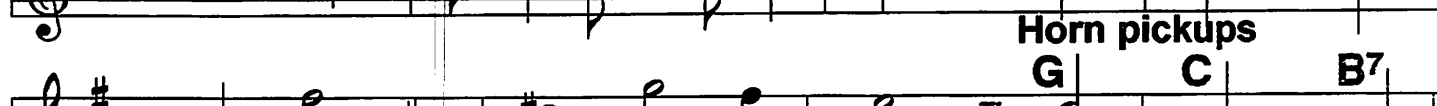
♩ = 190

High hat, play it thru' A

Tbn p-up



A Tbn-Tuba Tuba down an octave from Tbn



Horn pickups

G

C

B7

Tbn
Tuba

B Pno 2X

Em

B7

Em

E7

Am

E7

Am

B7

Em

F#7

B7

Em

B7

Em

E7

Am

E7

Am

F#7

B7

B+

B7

Em

C7

B7

1. Em B7

2. Em D7

C Solos

G

G7/F

E7

Am

Am7/G

F#7

G

G+

Am/C

E7

Am

D7

G

Gm

D

E7

A7

D7

Ddim D7/A

D7

Golden Gate Stomp (2)

Bb book

62

G G7/F E7 Am Am7/G F#7

G G+/B Am/C E7/B Am B+

C Eb7 Gmaj7 E7

Am7 D7 1. G Bdim Am7 D7

After last solo:

2. G B7

Hi-hat 4 bars

P'ups

Tbn [A] 2X; 2nd X other horns w/ drums play D same time.

Em B7 Em Am E7 Am

B7 Em F#7 B7

Em B7 Em Am

F#7 B7 Em B7

Em > B7/F# Em/G E7/G# Am E7/B Am/C

B7 Em Em7/D F#7/C# F#7 B7

B7 Em Em7/D F#7/C# F#7 B7

To Next Page

Golden Gate Stomp (3)

Rhythm stroke with the notes thru' bar 6

The musical score is written for a single melodic line on a treble clef staff in the key of D major (one sharp). The tempo and feel are indicated by the title 'Golden Gate Stomp'. The score consists of 12 staves of music. The first staff begins with the instruction 'Rhythm stroke with the notes thru' bar 6'. The music features various chords and melodic lines, with several instrumental breaks indicated by brackets and dashed lines. The breaks include 'Drum break', 'Clarinet break', 'Cornet break', 'Trombone break', 'Banjo break', 'Tuba break', 'Piano break', and 'Piano chimes'. The score also includes a 'Horns unison' section and a 'BONKI!' section. The final staff ends with a double bar line.

Chords and notes visible in the score include: Em⁶, D[#]dim, Em⁶, Am⁶, G[#]dim, Am⁶, F[#]7, B⁷, Em, D⁷, E, Out, G, F⁷, E⁷, Am, G⁷, F[#]7, G⁺, C, D⁷, G, G⁺, C, D⁷, E⁷, A⁷, D⁷, G, G⁷/F, E⁷, Am, Am⁷/G, F[#]7, G, G⁺, C, B⁺, C, E^b7, Bm, E⁷, Am⁷, D⁷, G, Em, G, Bm, C, E^b7, D⁷, G, BONKI!

Routine: Hi-hat 4 bars, Tbn-Tuba-hi-hat A, band B; [optional piano solo on B]; C, solos on C; Hi-hat 4 bars, Tbn A, Tbn A while band plays D, E out

Good Time Flat Blues

Bb Book

63

(Farewell To Storeyville)

Orig. Ab. MJ's the only early record, so using that melody.
Kid Ory's 10/16/46 record has complete movie lyrics,
which change notes & phrasing. Both vary from book.

Maggie Jones '24; movie
"New Orleans" '47;
c. Spencer Williams, 1924

Kid Ory
= 75 = 106
4/4 Not draggy

Chorus

Musical notation for the Chorus, featuring a melody in treble clef and a bass line in bass clef. The key signature is one flat (Bb). The tempo is marked as 75 or 106 beats per minute, 4/4 time, and 'Not draggy'. The notation includes various chords: E7, A7, D7, E7b, G, and Edim. The melody consists of eighth and quarter notes, with some rests. The bass line provides a steady accompaniment with eighth and quarter notes.

Verse

Musical notation for the Verse, continuing the melody and bass line. The key signature remains one flat. The notation includes various chords: G, C, D7, G, E7, E7b, D7, G, Gdim, Am7, D7, G, E7, A7, A7(b5), D7, G, C, D7, G, E7, E7b, D7, G, D, A7, D, Adim, A7, A7(b5), and D7. The melody and bass line continue with similar rhythmic patterns.

Verse:

(Miss) Lizzie Green in New Orleans/ runs a good-time flat.///
Sellin' booze and singin' blues/ down where she's at.// The
Other day, I heard her say/ "Things are gettin' tough.///
Now the cops done made me stop, oh my they treat me
rough.///

Chorus:

1. Can't sell no whiskey, I can't sell no gin./// ||||
Can't sell no whiskey, I can't sell no gin./// ||||
Ain't got no money to buy my winter coal./// ||||
Can't make a dollar to save my doggone soul./// ||||
2. I can't keep open, gonna close the shack./// ||||
I can't keep open, gonna close the shack./// ||||
The Chief of Police done tore my playhouse down./// ||||
No use in grievin'. I'm gonna leave this town./// ||||

Good Old New York (1)

From the 1/4/40 record

4/4 ♩ = 236

c. Jelly Roll Morton, 1939

Intro

Intro

Chords: Dm7, Cdim, C, A7, D7, G7, Dm7, G7, C, D7, G7, C

Chorus

Chorus

Chords: C, (F Adim), A7, D7, (C Ddim), D7, G7, E7, Am, Em, B7, Em, G7, C, E7, A7, D7, C7, F6, Cdim, C, A7, D7, G7, Dm7, G7, C

Good Old New York (2)

Bb Book

64

Vocal

The musical score consists of eight staves. The first staff is labeled 'Vocal' and contains a vocal line with a 'C' chord above it. The subsequent staves contain piano accompaniment with various chords: D7, E7, Am, Em, B7, Em, G9, C, A7, D7, C7, F, Cdim, C, A7, D7, G7, Dm7, G7, and C. The music is written in treble clef with a key signature of one flat (Bb).

||| Good old/ New/ York/||| |||
 ||| It's nev-/er down ||| |||
 || We're gonna have a good time,
 love me and the world is mine./
 Life is (fawk??)/, bottle and a cork,/
 |that's the way to spell New York./

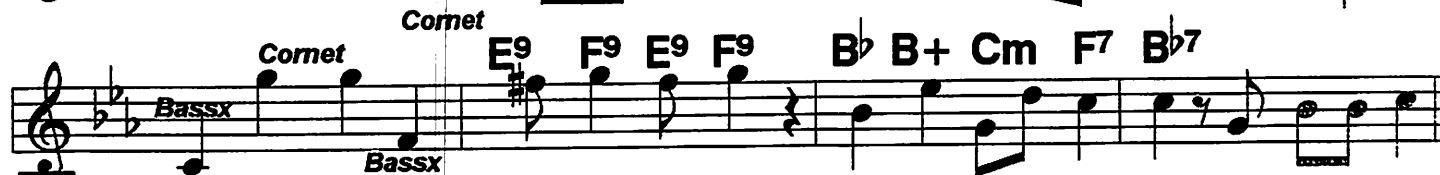
||| I will be there/// |||
 ||| In my easy chair/ /// |||
 |We'll have a good time baby, ||| don't mean maybe,
 In/// good old/ New York./// |||

Goose Pimples (1)

Bix '27; c. Fletcher
Henderson, 1927

2-beat ♩ = 164

Intro



Goose Pimples (2)

Bb Book

65

C Solos

[Clarinet -----] [Cornet lead -----]

Bridge **C⁹** *Record has Tbn solo* **F⁷** **B^b7** *Cor Pups*

Piano solo

D **E^b** **B^b7** **Gm** **B^b7** **A^b** **E^b** **B^b7** **E^b** **E⁷** **C[#]7** **D⁷**

C⁷ **F⁷** **B^b7** **F⁷** **B^b7**

Turn page to Interlude

These chords are simplified. Signorelli did all sorts of fancy stuff.

To Next Page

Goose Pimples (3)

Interlude F⁹ E⁹ F⁹ E⁹ F⁹ B^b B⁺ Cm F⁷ B^{b7}

Out E^b B^{b7} E^b B^{b7} E^b B^{b7} E^{b7}

A^b E^{b7} A^b E^b B^{b7} C⁷

F⁷ B^{b7} E^b *fff*

E^b B^{b7} E^b B^{b7} E^b B^{b7} E^{b7}

A^b E^{b7} A^b E^b C⁷

F⁷ B^{b7} E^b

Tag E^b A^{b7} E^b [Cornet break -----] E^b

Routine: Intro, A, clar. solo B, C, solos on C, D, Interlude, E out, Tag.

Gulf Coast Blues

2/16/23 record key. Orig. C.

Bb Book

66

Bessie Smith;
c. Clarence Williams, 1923

4/4 ♩ = 96

Verse

Musical notation for the Verse section, consisting of four staves. The key signature is one flat (Bb). The tempo is 4/4 with a quarter note equal to 96 beats per minute. The notation includes various chords and melodic lines. Chords are indicated above the staff: C, Cdim, G7, C, C, Cm7, G, E7, A7, D7, G7, C, Cdim, G7, E7, Am, Gdim, G, B7, E7, A7, D7, G7.

Chorus

Musical notation for the Chorus section, consisting of ten staves. The key signature is one flat (Bb). The notation includes various chords and melodic lines. Chords are indicated above the staff: C, G7, C, C7, F, C, G7, C, G+, C, Gdim, G7, A7, D7, G7, C, Ab7, G7, C, G7, C, C7, F, C, Gdim, G7, A7, D7, G7, G+, C, F, C, G+, C, G7, C, C7, F, C, Gdim, G7, A7, D7, G7, C, F, C.

Got No Blues (1)

Hot 5; c. Hardin, 1927

4/4 ♩ = 146 (See Tempo note p. 2)

Banjo Intro F7 B^b B^bm F G7 C7 A^b+

A Solos F F+ D7 G7 C7 F F+ D7 G7 C7 Cor PU

Tbn F G7₃ C7 C+

F F+ D7 G7 C7 Dm B^b G7

F D7 G7 C7 F [Break ----- 3 3 3 3]

B Out F F6 F+ D7 G7 C7 F F+ F6 D7 G7 C7

F G7₃ C7 > F ~

F F+ F6 D7 G7 C7 Dm B^b G7 Hit it!!

F D7 G7 C7 F Ending: Slow Ritard

C F F+ D7 G7 C7 F F+ D7 G7 C7

F G7 C C+

Routine: A, B are all you need. C D E are LA solos.
Record: Intro A C, Bjo dogf; Cor. D E; Solos A; B out

Got No Blues (2)

Other solos A. Out on B

TEMPO: Record slows from 166 to 146, which makes it swing harder. Try it at 132-136, always "pop" 1st 2 Gs Bars 1,9.

[Banjo dogfight -]

[Off beats]

[D beats]

Record: pno 2&4, bjo 4/4

Cor PU

TEMPO: Record slows from 166 to 146, which makes it swing harder. Try it at 132-136, always "pop" 1st 2 Gs Bars 1,9.

Grandpa's Spells (1)

c. Jelly Roll Morton, 1923

4/4 ♩ = 190

Intro

A7 Bm A7 D EmF#m G Adim A7 { Adim A7

The musical score for 'Grandpa's Spells (1)' is written in 4/4 time with a tempo of 190 beats per minute. The key signature has two sharps (F# and C#). The score is divided into sections A and B. Section A includes guitar solos and guitar optional parts. Section B includes cornet breaks. The score ends with a 'To C' instruction.

Section A:

- Intro: A7 Bm A7 D EmF#m G Adim A7 { Adim A7
- [Guitar (etc.) solo] D E7 [Guitar solo]
- A7 D Ddim A7
- [Guitar solo] D E7 [Guitar solo]
- A7 D D7 G A7 D

Section B:

- D [Cornet break] D E7 [Cornet break]
- A7 D A7
- D [Cornet break] D E7 [Cornet break]
- A7 D A7 D D9

End of Section B: To C

Routine: Intro, A, B corn, C, solos C or B, D corn, E clar, more solos on E, jam E, Tag

A strain book melody

The musical score for 'A strain book melody' is written in 4/4 time with a key signature of two sharps (F# and C#). The score consists of four staves of music.

Staff 1: D D+ E7

Staff 2: A7 D Ddim A7

Staff 3: D D+ E7

Staff 4: A7 D D7 Gdim A7 D

Grandpa's Spells (2)

Bb Book

68

C Solos **Tbn-Bass solo on B**

E7 A7 D Ddim

[Break -----]

A7 D B7

Em7 F#7 Bm B7 E7 A7 1. D A7

2. D D7 Comet D G Ddim D7 G Ddim D7

G7 C A7 D7

G Ddim D7 G Ddim D7

G7 C A7 D7 G

Clarinet lead 1st X **G6 slur Ddim D7 G6 slur Ddim D7**

G7 C A7 D7 slur

G6 slur Ddim D7 G6 slur Ddim D7

G7 C Bdim A7 D7 1. G

2. G Guitar tag G

Ham And Eggs (Big Fat Ham) (1)

Bb Book

Based on copyright sheet. Play along w/ 3/13/28 Johnny Dunn record w/JRM

c. Jelly Roll Morton, ca. 1923

4/4 ♩ = 200

Intro **G** *Piano*

A **A7** **D7** **G** **B^bdim7** **D7/A** **D7**

D7/A **A7** **D7** **G** **B^bdim7**

E^b **G** **E7**

Am **A7** **D7** 1. **G** 2. **G**

B **G** **E7** **A7**

D7 **F7/D[#]** **Am/E** **F7** **D7/F[#]** **G** [Break -----]

G **E7** **A7**

D7 **F7/D[#]** **Am/E** **F7** **D7/F[#]** 1. **G**

2. **G**

tbn

Ham And Eggs (Big Fat Ham) (2)

69

Bb book

Solos

The musical score consists of ten staves of music. The first staff is marked with a 'C' time signature and a key signature of one sharp (F#). It contains the following chords: A7, D7, G, and Bdim7. The second staff contains D7/A, G, and a tuba (tbn) part. The third staff contains A7, D7, G, and E7. The fourth staff contains E7, G, and E7. The fifth staff contains Am, A7, D7, G, and G7/D. The sixth staff is marked with a 'D' time signature and contains C, C#dim7, G7/D, C, C#dim7, and G7/D. The seventh staff contains C, E/B, B7/F#, E, and G7/D. The eighth staff contains C, C#dim7, G7/D, C, C#dim7, and G7/D. The ninth staff contains C, C7/Bb, F/A, F/G#, D7/F#, and G7, followed by a triplet of eighth notes. The tenth staff contains two first endings: 1. C E7dim7 G7/D G7 and 2. C.

Routine: Intro, A A, B B, Solos on C, D D
Record has C pno solo, and a clar solo between the 2 Ds

Harlem Twist (1)

From Red Nichols Orch. record, 6/21/28. This sheet doesn't recreate the record, but organizes the salient strains for playability.

c. Fud Livingston,
C. Morehouse, 1928?

2-beat ♩ = 180

A

Dm Gm Dm Gm Am Gm

A7 Dm E7 A7

Dm Gm Dm Gm Am Gm

A7 Dm D7 Gm C7

F C7 F A7 Tbn p'up

B Tbn D A7 D A7 D G D A7 Clar p'up

Clar Dm Gm Dm B \flat 7 A7 C7 Tbn p'up

Tbn F C7 F C7 F B \flat Cornet D7 F

Vamp F C7 F C7

Tbn. Continue thru' C

The musical score is written for a 2-beat, 180 BPM tempo. It features a key signature of one flat (Bb) and a 4/4 time signature. The score is divided into two main sections, A and B. Section A consists of 16 measures of music, primarily for the trumpet (Tbn) and clarinet (Clar). Section B consists of 16 measures of music, primarily for the trumpet (Tbn) and clarinet (Clar). The score includes various musical notations such as notes, rests, and accidentals. Chord symbols are provided above the notes, indicating the harmonic structure. The score is organized for playability, with a 'Vamp' section at the end.

Harlem Twist (2)

Bb Book

70

Solos

1st X on record is worthless wordless vocal.

C **Vamp** **F** **C7** **Cor** **F** **C7.**

Tbn, throughout C

Clar. solo **A** **E7** **A** **E7**

A **E7** **A** **C7**

Interlude **F** **C7** **F** **C7** **F** **Bb**

F **C7** **F** **Bb** **F** **A7**

Ending **F** **C7** **F** **C7** **F** **F**

To A (solo), B

Intro **C** **C6**

E **B7** **E** **B7** **E7** **A7**

Tbn

Routine: Intro A B, vamp, C nX, Interlude, A (SOLO) B, C w/written notes, Interlude thru' ending.

Hotter Than That (2)

Bb book

71

Last solo

The musical score is written for a last solo section. It consists of ten staves of music. The first four staves are for a solo instrument, likely a cornet, with a treble clef and a key signature of one flat. The first staff has a whole note chord of F. The second staff has a whole note chord of F, followed by a whole note chord of C7. The third staff has a whole note chord of C7. The fourth staff has a whole note chord of C7, followed by a whole note chord of F, and then a whole note chord of F with a melodic line. The fifth staff is for the Cornet, with a treble clef and a key signature of one flat. It starts with a whole note chord of F, followed by a whole note chord of F, and then a whole note chord of F. The sixth staff is for the Guitar, with a treble clef and a key signature of one flat. It starts with a whole note chord of F7, followed by a whole note chord of Bb, and then a whole note chord of Bb. The seventh staff is for the Guitar, with a treble clef and a key signature of one flat. It starts with a whole note chord of Bb, followed by a whole note chord of Fdim, and then a whole note chord of F. The eighth staff is for the Guitar, with a treble clef and a key signature of one flat. It starts with a whole note chord of G9, followed by a whole note chord of Gm7, and then a whole note chord of C7. The ninth staff is for the Tag, with a treble clef and a key signature of one flat. It starts with a whole note chord of F, followed by a whole note chord of F, and then a whole note chord of F. The tenth staff is for the Guitar, with a treble clef and a key signature of one flat. It starts with a whole note chord of Ddim, followed by a whole note chord of Ddim, and then a whole note chord of Ddim.

F

F C7

C7

C7 F [Cornet break -----]

Cornet Out F

F7 Bb

Bb [Break -----] Fdim [Break -----] F [Break -----] D7 [Break -----]

G9 Gm7 C7 F. [Guitar break -----] Cor

Tag Cornet (F)

Guitar

Ddim

Heebie Jeebies

4/4 ♩ = 168

Pop tune. Last 2 lines of v. different from record. Hot 5 pno 8-bar Intro:
Charleston beat Eb7 Eb7 Ab Ab | Eb7 Eb7 Ab [7 beat Tbn gliss]Armstrong '27;
c. Atkins, 1926

Chorus

Chorus

Record, not book notes, chords

After solos, LA vocal, then scat chorus; both w/banjo only. Can use scat chorus as horn solo

Verse

Verse

Louis Scat

Louis Scat

Hot 5 ends with 8 bar piano charleston beat and cornet tag

I Ain't Gonna Tell Nobody

Bb Book

73

King Oliver '23;
c. R. M. Jones, 1923

4/4 ♩ = 190

Intro



Verse



Chorus



[Breaks]



Chorus breaks 2nd X, etc. Some breaks omit 3rd beat.



Routine: Intro, V, C C, V, C n X, extended ending. The melody is fairly consistent, but impressionistic, so you can phrase or simplify it freely.

I Can't Say

Adapted from the 7/14/26 New Orleans Bootblacks record

Johnny Dodds; c. Lil Armstrong, 1926

4/4 ♩ = 104

Chorus

Chorus

G (Bm) E⁷ (Ddim E⁷) Am D⁷ G D⁷

G E⁷ A⁷ D⁷

B⁷ E⁷ A⁷ D⁷ (Gdim)

G E⁷ Am D⁷ G D⁷

Cor. solo only

Verse

Verse

G A⁷ D⁷ G A⁷ D⁷

G A⁷ D⁷

G A⁷ D⁷ G A⁷ D⁷

G A⁷ D⁷

The line 1 (chords) (are also in 2, 4) are only played 1st X on the record. I consider them optional.

The (Fdim) in line 3 bar 4 on the record is only in the cornet solo; it was either previously arranged, or the band picked it up very quickly. There's no reason the other soloists can't use it too. I know one band that uses it throughout.

Idolizing

Bb Book

75

2-beat ♩ = 210

Bix w/Goldkette; c. 1926

Chorus

Musical score for the Chorus of "Idolizing". The score is written in 4/4 time with a key signature of one sharp (F#). It consists of eight staves of music. The notes are mostly half notes and quarter notes, with some slurs. The chords are indicated above the notes: G, D7, Gdim, G, E7, E+, E7, A7, Ebdim, Edim, C#7, D7, Gdim, Ddim, D7, Am7, D7, D+, G, B7, E7, E+, E7, Am, Bm, D7, G, D7, Gdim, G, E7, E+, E7, A7, D7, G.

Verse

Musical score for the Verse of "Idolizing". The score is written in 4/4 time with a key signature of one sharp (F#). It consists of four staves of music. The notes are mostly quarter notes and eighth notes, with some slurs. The chords are indicated above the notes: G, D7, D7, C(add9), D+, G, Ddim, D7, G, Gm6, D, B7, A7, Eb+, D7, Ddim, D7.

If Someone Would Only Love Me

4/4 Lifting 2-beat ♩ = 90

Adapted from the 3/5/30 record and book.

Red Hot Peppers '30;
c. Ben Garrison, 1930

Intro

Intro

G Gm D

A7 Lip D G A7 D

Trom Trom Trom Trom

Chorus

Chorus

A7 Lip Lip D A+ D G D Ddim

A7 Lip Lip D

F#7 B7 Lip

E7 A7

A7 Lip Lip D A+ D

A7 Trom Lip Lip 3 D9 3 D7

Trom G Gm D

A7 Lip Lip D A7 D

Verse

Verse

D A+ A7 D

D A+ A F#7 E7 A7

Trom Trom

If You See My Mother

(Bb Book)

77

(Si Tu Vois Ma Mere)

From 1/18/52 record, Bechet w/Claude Luter Orch. Sheet music is Ab. Some decorations omitted to clarify melody. Phrasing differs between the 2 choruses

c. Bechet, 1952

Light 4/4

♩ = 80

The main musical score consists of 10 staves of music in 4/4 time. The melody is written in treble clef with a key signature of one flat (Bb). The score includes various musical notations such as triplets, slurs, and dynamic markings. Chord symbols are placed above the staff at various points: C, C7, F, Fm, C, B+, C, E7, Dm, E7, Am, E7, Am, E7, D7, G7, B+3, C, C7, F, Fm, C, Gm, A7, Fm6, C, A9. The score is divided into two main sections, 1. and 2., which are indicated by bracketed numbers. Section 1. starts with a first ending bracket and ends with a double bar line. Section 2. starts with a second ending bracket and ends with a double bar line.

Alternate chords lines 1,

C

Cmaj7

C6

C7

They're in the melody.

I'm Going Away To Wear You

4/4 ♩ = 190 Pop tune. Book melody

Off My Mind

King Oliver '23; c. L. Smith,
C. Johnson, W. Smith 1921

Chorus

Musical notation for the Chorus, spanning 16 measures across 8 staves. The key signature is B-flat major (two flats). The melody is written in treble clef. Chord symbols are placed above the staff: F, C7, F, F7, Bb, C7, F, A7, Dm, C, E7, A7, Ab7, G7, C, C7, Bb, C7, F, F7, Bb, C7, F, F7, Bb, Fdim, F, D7, Bb, Ddim, C7, F.

Verse

Musical notation for the Verse, spanning 16 measures across 5 staves. The key signature is B-flat major (two flats). The melody is written in treble clef. Chord symbols are placed above the staff: F, Bb7, F, F7, Bb, Eb7, Bb, Bb7, C7, F, C7, F, D7, G7, C, Ddim, Cdim, C7.

I'm Wild About That Thing

(Bb Book)

79

From 5/8/29 BS record, which has 5-7 verses

Bessie Smith;
c. S. Williams, 1932

4/4 2-beat ♩ = 142

A

B

C

80 I'm Gonna Stomp Mr. Henry Lee (1)

Bb Book

Adapted from the Eddie Condon Hot Shots record of 2/8/29 .

c. Jack Teagarden, 1929

4/4 ♩ = 182

Chorus

The Chorus section consists of 16 measures of music in 4/4 time, written in B-flat major (one flat). The melody is primarily in the treble clef, with some bass clef lines. Chord symbols are placed above the notes. The sequence of chords is: F7, G7, Bbm6, F, G7/D, C7, F, C+, F7, G7, Bbm6, F, G7/D, C7, F, C7, Dm, C, G7, C7, Ddim, Cdim, C7, F7, G7, Bbm6, F, G7/D, C7, F, F7, Bb7, A7, D7, G7, Fdim, F7, G7, Bbm6, F, G7, C7, F.

Verse

The Verse section consists of 16 measures of music in 4/4 time, written in B-flat major. The melody is primarily in the treble clef. Chord symbols are placed above the notes. The sequence of chords is: F6, C#+, C7, C+, F, F6, C7, Bb7, F6, C#+, C7, C+, F, F7, Bb, Bbm, F6, G7, C7, Bdim, C7.

I'm Gonna Stomp Mr. Henry Lee (2)

80

Bb book

A good tune, fun for the rhythm section due to the chords.
Play the vocal instrumentally for variety.

Teagarden vocal

(I'm gonna) Stomp,/stomp,/ stomp,/ stomp,
stomp Mister Henry Lee.// And
When I stomp,// |that tune won't let me be./// |||
When they play that low down bass,/ get the fever in my face,
I just shake like a leaf on/ a tree./// ||| wanna

Stomp,/stomp,/ stomp,/stomp,/ when they play/ that swing./
|That's what I need/ more than any- thing./// |||
When that jazz band, they begin,
/that's on me like a quart of gin, I'm gonna
Stomp,/stomp,/ stomp,/stomp,/ stomp Mister Henry Lee.//

Routine: Verse Chorus, solos on C, (Verse?) Vocal, solo, C melody, C jam

Imagination (1)

2-beat ♩ = 116

Trombonist Miff Mole's Molers record w/Red Nichols, 8/30/27.
Charleston Chasers also recorded it 9/8/27

c. Fud Livingston, 1927

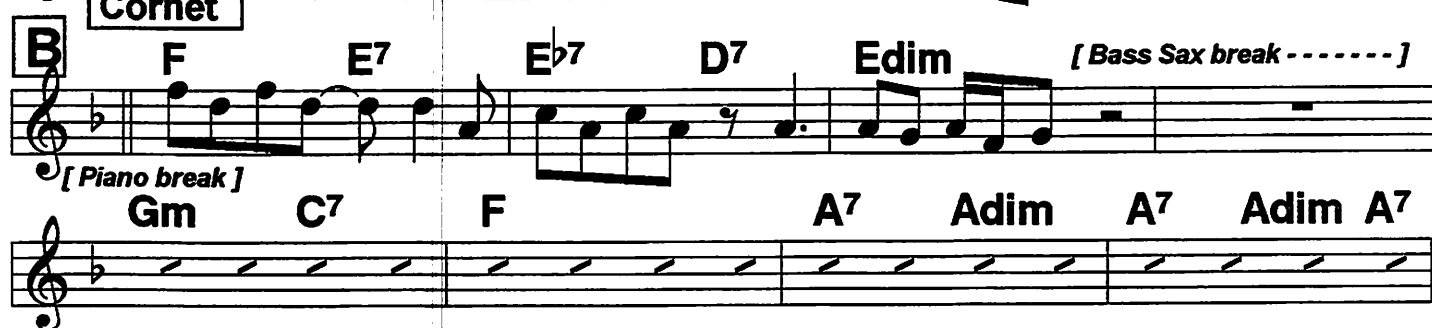
Intro



A Trombone



Cornet



Imagination (2)

Bb Book

81

[Cornet -----] C⁶ C⁹

[Cornet -----] E^b7 D7

G⁶ D⁹ G⁶ [3]

D⁹ [4] G⁷ F[#]7 F⁷ E⁷ E^b7 D⁷ C[#]7 C⁷

D Em⁷ D Em⁷ [8] D Em⁷ C⁷ 3

D Em⁷ D Em⁷ [12] F Gm⁷ E^b9(b5)

A Bm⁷ A [Break -----] [16] A E⁷

A⁶ E⁷ [20] F⁷ G⁷(b5) A^b7(b5) B^b7(b5)

A⁷(b5) [Break -----] D Em⁷ C⁹ [24]

D Am⁷ B⁷ Gm⁶ A⁷ [28]

D C⁷ D⁶ Do more solos?

Jazz Lips (1)

Hot 5 '26; c. Lil
Hardin, 1926

4/4 ♩ = 213

Intro (C) [Trombone break ----] (G) [Cornet] [Trombone break ----]

A7 D7 G D7 G D7 G

A G Em A7 D7 G

G Em A7 D7 G

G Em A7 D7 G

Am6 A7m6 Gm6 F#m6 Fm6 Em6 D7

Cor Tbn Clar

Cor G [Trombone break ---] Cor G [Trombone break ---]

Cornet G7 Am

Am [Trombone break ----] [Trombone break ----]

A7 D7 Am D7

G [Trombone break ----] Cornet [Trombone break]

Cornet G7 Am Cor

Am [Trombone break ----] Cor G [Trombone break ---] Cor

A7. **D7** **G** **C** **G**

G **Tröm** **G** **Tröm** **G** **Tröm** **G** **Tröm** **G** **Tröm**

G **E7** **A7** **D7**

G **Tröm** **G** **Tröm** **G** **Tröm** **G** **Tröm** **G** **Tröm**

G **D9** **G** **D7**

G **E7** **A7** **D7**

G **A7** **D7** **G** **C** **G**

G [Clarinet break -] [Banjo break ---] [Cornet break -----] [Trombone break ---] **Cor**

Cornet **G** **E7** **Am**

(Am) [Trombone break -----] [Cornet -----] [Banjo break -] [Clarinet break -----]

To Next Page

A7 **D7** **G**

Jazz Lips (3)

This musical score for "Jazz Lips (3)" is written for a single melodic line in G major, 4/4 time. The piece features a variety of jazz chords and instrumental breaks. The notation includes eighth and sixteenth notes, rests, and dynamic markings. The score is divided into measures by bar lines, with some measures containing multiple notes beamed together. The key signature has one sharp (F#), and the time signature is 4/4. The score includes several instrumental breaks indicated by dashed lines and text: [Clar break], [Banjo break ----], [Cornet break -----], [Trombone break ---], [Trombone break --], [Cornet break -----], [Banjo break -----], [Clarinet break -----], [Piano break -----], [Trombone break ----], and [Cornet tag -----]. The piece concludes with a "Ritard" (ritardando) and a "Stur" (staccato) marking. The chords used throughout the piece include G, G7, C, D7, D9, Am, A7, Gdim, B7, E7, and G9.

Chords and Breaks:

- Chords: G, G7, C, D7, D9, Am, A7, Gdim, B7, E7, G9
- Breaks: [Clar break], [Banjo break ----], [Cornet break -----], [Trombone break ---], [Trombone break --], [Cornet break -----], [Banjo break -----], [Clarinet break -----], [Piano break -----], [Trombone break ----], [Cornet tag -----]

Performance Markings:

- Ritard
- Stur

I've Got What It Takes

Bb book

83

4/4 ♩ = 106

From 5/15/29 record

Bessie Smith, '29;
c. C. Williams, 1922

Chorus

Musical notation for the Chorus, featuring a treble clef, key signature of two sharps (F# and C#), and 4/4 time. The melody is written on a single staff with various chords and rhythmic markings. The chords are: A, B7, E7, A, E7, A, E7, A, B7, E7, Edim, E7, Bm7, A7, D, F#7, Bm, B7, E7, A, A7, D, F#7, Bm, D, Dm, A, A, F#7, A, B7, E7, E+, A, Adim, Dm, A. The melody includes triplets and slurs.

Verse

Musical notation for the Verse, featuring a treble clef, key signature of two sharps (F# and C#), and 4/4 time. The melody is written on a single staff with various chords and rhythmic markings. The chords are: A, D, A, E7, A, E7, A, Edim, A, C#7, F#7, B7, E7, A, D, A, E7, A, E7, A, Edim, C#7, F#m, B7, B+, E7. The melody includes triplets and slurs.

Just Gone

Melody from copyright sheet; record varies mainly in phrasing, stylistic

c. King Oliver, 1923

4/4 ♩ = 202

A

B

Ending

C

To C

To B

Chords: G, Em, Am, D7, A7, Gdim, E7, 1. G, 2. G

Routine: A, B B, C C, B B B, [optional: solos on B, (C) B B] Ending

Kansas City Man Blues

Bb Book

85

4/4 = 90

Vocal on A B

Vocal 8/5/23 Mamie Smith record, in C

Bechet, 7/30/23;
c. Clar. Williams, 1923

A Verse

F B \flat F F F 7

B \flat C 7 F [Clar-Sop Break -----]

C 7 G 7 C 7 F C 7 F

B Chorus

F 7 B \flat 7 F 7

B \flat 7 (B \flat m) F

C 7 G 9 C 7 F

C Solos

F 7 B \flat 7 F 7 [Solo Break -----]

B \flat 7 F 7 [Solo Break -----]

C 7 Continue solo G 9 C 7 F C 7

Ending

C 7 G 9 C 7 G 9 D 7 G 9 C 7

Ritard G 9 C 7 F

Routine: A A, B, solos on C 1 or 2 X, jam B 2-3 X, optional ending.
The ending is the "West Coast" ending.

Kansas City Stomp (1)

c. J. R. Morton, 1923

2-beat ♩ = 172

[Clarinet ----] [Cornet -----] [Trombone ---] [Bass 8vb -----]

Intro

A 2nd X
Cor. vary C7 Cor. play A 1/4 notes staccato

1. Bb Bdim F D7 G7 C7 F **To B**

2. Bb Bdim F D7 G7 C7 F **Bjo on A**

Bjo ending

3. Bb Bdim F D7 G7 C7 F **To C**

Clar, pno solos (these are book notes)

B A9 D7

G7 C7 F

A9 D7

G7 C7 F [Horns break -----]

Band A 1X 2nd end., Bjo, C

Kansas City Stomp (2)

Bb Book

86

C

F7 C7 F7 B \flat A7

tub tbn clar tub tbn clar tub tbn clar tub tbn clar tub

F7 > B \flat Fdim

F7 C7 F7 B \flat A7

tub tbn clar tub tbn clar tub tbn clar tub tbn clar tub

E \flat B \flat dim B \flat G7 1. C7 F7 B \flat Fdim

2. C7 F7 B \flat Fdim

D Out F7 B \flat

F7 B \flat F7 B \flat G7

E \flat B \flat dim B \flat G7 1. C7 F7 B \flat Fdim

Ending C7 F7 B \flat [Horn break (harmony a 5th down) -----]

[Clarinet break -----] [Horn break -----]

Drums--Chinese tom or snare

Routine: Intro, A, Clar & pno on B, B, banjo on A, C C, Jam D 2-3 X, Ending

King Chanticleer (1)

West Coast standard

Yerba Buena, Turk
Murphy; c. 1910

2-beat ♩ = 224

A

Dm F#+ Dm7 Dm6 D+ Dm Bb7 Dm

E7 Dm

Dm F#+ Dm7 Dm6 D+ Dm Bb7 Dm

E7

B

A G E7

A G E7

A G E7

E7 E7(b5) A A7 Dm A7

C

Dm F#+ Dm7 Dm6 D+ Dm Bb7 Dm

E7

Dm F#+ Dm7 Dm6 D+ Dm Bb7 Dm

E7 A7 Dm

King Chanticleer (2)

Bb Book

87

The musical score is written for a single melodic line in B-flat major, indicated by two flats in the key signature. It consists of 10 staves of music. The first staff begins with a 'D' time signature, indicating a 2/4 time. The music is composed of eighth and quarter notes, often beamed in pairs. Chords are indicated by letters above the staff: Gm7, Bb7, Dm, Gm7, E7, E7(b5), A, C7, F, G7, C7, F, C7, Am, Fm, C, G7, C7, F, G7, C7, F, Bb, F, G7, C7, and F. A section labeled 'Solos' begins on the fifth staff, marked with an 'E' in a box. The final staff concludes with a double bar line. The score is presented in a clean, black-and-white format with a treble clef and a key signature of two flats.

Routine: A B C D E, Solos on E, E 1 or 2 X out

King Porter Stomp (1)

No standard record version. Adapted from the piano sheet music.
JRM's piano solo is fine for play-along; dogfight notes vary.

c. J. R. Morton, 1924

4/4 ♩ = 172

Intro B \flat A 7 B \flat A 7 F 7 A \flat 7 Cm A \flat 7 F 7

A B \flat Fm 7 G 7 Cm 7 F 7 B \flat B \flat dim F 7 B \flat Fm 7 G 7 Cm 7 E \flat B \flat dim B \flat G 7 C 7 F 7 1. B \flat Bdim F 7

2. B \flat **Routine: As written. Solos on B**

B Solos Gm D 7 G 7 Cm B \flat dim B \flat C 7 F 7 Gm D 7 Gm 7 E \flat E \flat 7 B \flat F 7 B \flat 1. A 7 B \flat 2. A 7 B \flat

Interlude (No chords)

King Porter Stomp (2)

Bb Book

88

C

A^b A^bm E^b E^b7 A^b A^bm E^b E^b7

A^b A^bm E^b C⁷ F⁷ B^b7 E^b7

A^b A^bm E^b E^b7 A^b A^bm E^b E^b7

A^b A^bm E^b C⁷ F⁷ B^b7 E^b E^b7

D

A^b Adim E^b7 E^b+ A^b Adim E^b7 E^b+

A^b Adim E^b C⁷ F⁷ B^b7 E^b7

A^b Adim E^b7 E^b+ A^b Adim E^b7 E^b+

A^b Adim E^b C⁷ F⁷ B^b7 E^b7 E^b9

A^b Adim E^b7 E^b9 A^b Adim E^b7 E^b9

A^b Adim E^b C⁷ F⁷ B^b7 E^b7

A^b Adim E^b7 A^b Adim E^b7

A^b Adim E^b G⁷ C⁷ F⁷ B^b7 E^b A^b7 G⁷ C⁷

F⁷ B^b7 E^b E^b9

Kitchen Man

Bessie Smith;
c. Belledna, Razaf, 1928

4/4 ♩ = 114

From 5/8/29 record

Verse

Musical notation for the Verse of "Kitchen Man". The key signature is one flat (Bb), and the time signature is 4/4. The tempo is marked as 114 beats per minute. The notation consists of a single melodic line on a treble clef staff. Chord symbols are placed above the staff: C, G7, G+7, C, C, E^bdim, G7, C, C, G7, G+7, C, G, B7, G, B7, E7, Am7, D7, G, G7.

Chorus

Musical notation for the Chorus of "Kitchen Man". The notation consists of a single melodic line on a treble clef staff. Chord symbols are placed above the staff: C, Gm⁶, A7, Dm, Fm, G7, C, G7, Am, D7, G7, Adim, Gdim, G7, C, Gm⁶, A7, Dm, Fm, G7, C, A^bdim, Am, Dm, G7, C, Cdim, C7, A, Dm, A7, Dm, Fm, G7, G+, C, Gm⁶, A7, Dm, Fm, G7, C, A^bdim, Am, Dm, G7, C.

Lady Love

Bb Book

90

2-beat ♩ = 244

Adapted from the 7/4/28 Footwarmers record

Johnny Dodds '28;
c. Blythe, 1928

Chorus

Musical notation for the Chorus of 'Lady Love'. The notation is written on five staves in 4/4 time. The key signature has one flat (Bb). The tempo is marked as 2-beat ♩ = 244. The music features a series of chords: C, E7, A7, Dm, Dm7, G7, C, Am7, D7, G7, C, E7, A7, Dm, G7, G+, C, Dm7, G7, C. The melody is written on the top staff, and the accompaniment is written on the bottom four staves. The music is in 4/4 time, with a 2-beat ♩ tempo of 244.

Intro

Musical notation for the Intro of 'Lady Love'. The notation is written on two staves in 4/4 time. The key signature has one flat (Bb). The music features a series of chords: C, G7, C, D7, G7, C. The melody is written on the top staff, and the accompaniment is written on the bottom staff. The music is in 4/4 time, with a 2-beat ♩ tempo of 244.

Verse

Musical notation for the Verse of 'Lady Love'. The notation is written on four staves in 4/4 time. The key signature has one flat (Bb). The music features a series of chords: C, C, C, B7, Em, D7, G7. The melody is written on the top staff, and the accompaniment is written on the bottom three staves. The music is in 4/4 time, with a 2-beat ♩ tempo of 244. There is a slur over the G7 chord in the second staff, and a triplet of eighth notes in the third staff.

Krooked Blues (1)

The complete record.

King Oliver '23;
c. Spikes Bros, 1922

4/4 2-beat ♩ = 102

Intro

No Rhythm

[Tbn ----] [Cor ----] [Tbn ----]



Verse



Chorus

[Tbn break ---] [Clar Break ---]



Book Chords (Chorus):

[instr.///] C/// /// C7/// G7/// F7/G7/ C/// //G7/

[Instr.///] C/// /// //C7/ F7/// C/// G7/F7/ C/-

Chorus 2

[Clar break -----] C Band Gdim

G7 Sax bk

[Sax break -----] C Band C7

Slur Slur

F Cdim C A7 D7 G7 C Tbn

Chorus 3

Tbn [Cor (cup mute) -----] C Band jam Gdim

G7 C Tbn

Tbn [Cor (mute) -----] C Band jam to bar 15 C7

[Cor (cup mute) -----]

F Cdim C A7 D7 G7 15 C Sax

[Sax tag -----] C Band

Livin' High (1)

Eva Taylor w/
Clar. Williams
c. Pinkard, 1925

4/4 ♩ = 216

VC book notes, orig. C. 10/6/25 Blue Five w/LA, Bechet. Rec.key

Verse

Chords: C, A7, Dm, G7, G+, C, Cdim, Dm, G7, G+, C, C, A7, Dm, E7, Am, G, E7, A7, D7, G, G7.

Chorus

Chords: C, Gdim, G7, C, C7, F, Fm, C, G7, C, C7, Cdim, Fm, C.

Patter

Chords: C, C7, F, Fm, C, C7, F, Fm, C, C7, F, Fm, C, Gdim, G7.

Patter from record vocal

Armstrong out choruses

Armstrong out choruses

Measures 1-16: This section contains the first two choruses of the Armstrong out choruses. The notation is in treble clef with a key signature of one flat (Bb). The first chorus (measures 1-8) features a melodic line with a C major chord at the start, a G7 chord at the end, and various other chords including Gdim, C7, F, and Fm. The second chorus (measures 9-16) follows a similar harmonic structure with chords like C, Gdim, G7, C7, F, Fm, and C.

LA's solo on chor.

LA's solo on chor.

Measures 17-24: This section contains the LA's solo on the chorus. It includes two measures of a cornet break (measures 17-18) and two measures of a clarinet break (measures 19-20). The notation continues with the same melodic and harmonic structure as the previous choruses, featuring chords like C, Gdim, G7, C7, F, Fm, and C.

London Blues (1)

(Shoe Shiner's Drag)

4/4 ♩ = 126

The records vary greatly, but basically follow the outline and melody of the sheet music, to strain D, so that's given here. (more notes p. 2)

[Record notes p. 2];
c. J.R. Morton, 1923

Horn intro

The sheet music is written for a horn in 4/4 time with a tempo of 126 beats per minute. It features a horn intro followed by three main sections: A, B, and C. Each section contains multiple staves of music with various chords and melodic lines. The key signature has one flat (Bb).

Section A: Horn intro, C, F7, C, C7, F7, Cdim, C, E7, A7, D7, G7, C, G7, C [Break - - - - -]

Section B: C7, B7, C7, C7, B7, C7, C7, B7, C7, B7, C7, B7, C7, F7, Cdim, C, E7, A7, D7, G7, C, G7, C

Section C: C7, C, C7, C, F7, F7, C3, A7, C3, A7, D7, G7, 1. C, G7, C, G7, 2. C, Am [Break - - - - -]

London Blues (2)

Bb Book

93

Chord progression for London Blues (2):

Line 1: D, C, G7, Cdim, C, C7

Line 2: F, Fm, C, Gm6, A7

Line 3: D7, G7, C, G7, 1. C, G7

Line 4: 2. C

Can solo on D, jam 1 or 2 X before playing melody 1-2 X. The records use a variety of tags to end it.

The records use 3 titles: "London Blues": Morton (10/20/23) (tempo:126), piano solo (4/24) (153), and NORK (7/18/23) (133); "London Cafe Blues": King Oliver (10/16/23) (122); "Shoe shiner's drag" Red Hot Peppers (6/11/28) (124). On piano music and solo record, D is followed by variations on D. Can use piano solo for play-along.

Gee Baby, Ain't I Good To You

Vocal. Phrase freely. OK as instrumental.

McKinney Cotton Pickers, '29;
Don Redman, Andy Razaf, 1929

4/4
♩ = 88

Chord progression for Gee Baby, Ain't I Good To You:

Line 1: D7, Bb7, A7, D7, G7, C7, F6, C7

Line 2: D7, Bb7, A7, D7, G7, C7, F6, F7

Line 3: Bb, Bdim, F, F7, Bb, Bdim

Line 4: Gm7(b5), A7

Line 5: D7, Bb7, A7, D7, G7, C7, F6

Lina Blues

From Jabbo's 4/17/29 record

c. Jabbo Smith, 1929

2-beat ♩ = 212

Chorus

Chorus musical notation (10 staves). Chords indicated above the staff: C, G+, A7, G7, C, A7, D7, G7, C, G+, C7, F, F#dim, C, A7, D7, G7, C. A bracketed section labeled "[Cornet break -----]" spans the 7th and 8th staves.

Verse

Verse musical notation (5 staves). Chords indicated above the staff: C, G+, C, G+, C, A7, D7, G7, C, C#dim, Dm, G7, C, G+, C, G+, C, G (A7), D7, G7. A bracketed section labeled "[Break -----]" spans the 5th and 6th staves.

Bb Book

4/4 86 C⁷ F Fm C C⁷

F Fm C G⁷ Em B⁷

G⁷ Dm G⁷ 1. C C⁷ F Fm C G⁷

2. C C⁷ F Fm C 3. C C⁷ F Fm C

Vocal
Pickups

Vocal,
splos

C⁷ F Fm C C⁷

F Fm C G⁷ C Em B⁷

G⁷ Dm G⁷ C G⁷ C G⁷

1. (Mama) I'm so sad and lonely,/ just for you only I'm blue /// ///
Mama won't you write me,/ that will alert me/
to go through with this misery.// ///
I'm so sad and lonely/ Until I don't know what to
do.//I mean what to do.// Say honey I

**2. Woke up this morning,/ so dog dog doggone disgusted
until/ I cried.///
I thought about my baby,/ she said she'd write me maybe,/ and
that is just why/ I could die,//and
I'm so sad and lonely,/ until I don't know what/ to do./// ///**

Love Me With A Feeling

From the 6/8/49 record: Bechet w/Bob Wilber's Jazz Band. Rec. in Db

c. Bechet, 1946

Light 4/4 or lilting 2-beat

♩ = 92

The musical score is written for a single melodic line in treble clef, 4/4 time. It consists of eight staves of music. The key signature is one flat (Bb), and the tempo is marked as 92 beats per minute. The score includes various musical notations such as whole, half, quarter, eighth, and sixteenth notes, rests, and ties. Chord symbols are placed above the staff at specific points: C, A7, D7, Ddim(Dm), E7, A7, A9, D7, Dm, Bb7, G7, G+, C, A7, D7, Ddim(Dm), E7, Gm, A7, D7, G7, Fm, C, and C. A triplet of eighth notes is indicated in the second and sixth staves. The piece concludes with a double bar line on the eighth staff.

Mabel's Dream

Bb Book

97

4/4 ♩ = 170

Mainly from take 1 of 12/24/23

King Oliver, '23;
c. Ike Smith, 1923

Intro F C7 F B \flat B \flat dim C7

A F C7 F F7 B \flat F G7 C7

B F C7 F F7 B \flat F B \flat F C7 F

F Fdim C7 F [Clarinet break ----] Dm A7 Dm [Tbn brk ----]

1. B \flat F D7 G7 C7

2. B \flat F D7 G7 C7 F

C B \flat 7 A7 [Clarinet break -----] A \flat 7 G7 [Clarinet break ----]

F Gm A7 Dm F7

D B \flat F7 B \flat B \flat 7 E \flat B \flat

B \flat F7 B \flat G7 C7 F7

B \flat F7 B \flat 7 E \flat D7

E \flat Edim B \flat G7 C7 F7 B \flat (F7)

Routine: Intro, A A, B B, C D, solos on D, C D D, extended ending

Mandy Lee Blues (1)

King Oliver '23;
c. Bloom-Melrose, 1923

4/4 ♩ = 176

Intro

The Intro section consists of 16 measures of music in 4/4 time, written in treble clef with a key signature of one sharp (F#). The melody is composed of eighth and quarter notes, often beamed in pairs. Chord symbols are placed above the staff: E7 (measures 1-2), A7 (3-4), D7 (5-6), G (7-8), G (9-10), E7 (11-12), A7 (13-14), D7 (15-16).

Solos

The Solos section consists of 32 measures of music. It begins with a [Clarinet break] over measures 17-18. The melody continues with eighth and quarter notes, including triplets in measures 21, 24, 27, and 30. Chord symbols are placed above the staff: E7 (17-18), A7 (19-20), D7 (21-22), E7 (23-24), A7 (25-26), D7 (27-28), G (29-30), E7 (31-32). A [Clar. solo] box is placed over measures 29-30. The section concludes with a final measure containing a C chord.

Mandy Lee Blues (2)

Bb Book

98

Dogfight (Clar. lead)

C { G7 { C [Clar break ----] C# { G#7 { C# [Clar break -----]

D { A7 { D [Clar break ----] D7 F7 Am F7 D7

E7 A7

D7 [Cornet break -----]

E7 A7

E7 G E7 A7 D7 G E7

1. A9 D7 G

Ending

A7 D7 G [Cornet break -----] D7 G

Routine: Intro, A, B, solos on B or D, C Clar. solo, Dogfight, D D, ending.

As with many of the '23 Olivers, much of the melody is impressionistic, but the outline is fairly clear--one must look for the most consistently played notes in the sections that are played more than once. Oliver and Armstrong traded the lead every few bars, playing infinite (mainly rhythmic, not really melodic) variations. Dynamics were accomplished partly with "licks", often by changing the roles of the 2 cornets. 1st time through, 2nd cornet might be mainly harmony, 2nd time variation above and below the melody, 3rd and 4th times by one cornet playing increasingly actively above the melody.

99 Maryland, My Maryland (1)

Bb Book

Bunk Johnson,
Kid Ory '45; c. 1861

2-beat ♩ = 190 ♩ = 202

Intro

Bugle call (no chords)

[Horns in unison ---]

The musical score is written for a single melodic line in treble clef, key of D major (indicated by two sharps). The tempo is marked as 2-beat with two different speeds: ♩ = 190 and ♩ = 202. The introduction is a bugle call without chords, with horns playing in unison. Section A consists of 16 measures, with chords D7 and G appearing in measures 1, 3, 5, 7, 9, 11, 13, and 15. Section B consists of 16 measures, with chords G, Bm, C, E7, Am, and (Ddim) appearing in measures 1 through 8. The score includes first and second endings for both sections, with specific chords like D7, G, Bm, Am, E7, and D9 indicated for each ending.

The chords on line B-3, bars 2-3, are indistinct or homogenized on the Ory & Bunk records, whereas Ory plays line 1 very clearly.

Maryland, My Maryland (2)

(Bb Book)

99

Bugle call--Tpt & Drums

Sheet music for the Bugle call section, Tpt & Drums. The key signature is one sharp (F#). The section consists of four staves of music. The first staff begins with a treble clef and a key signature of one sharp. The music is written in a bugle call style, featuring a series of eighth and sixteenth notes. The second staff continues the melody, with a D7 chord indicated above the first measure. The third staff continues the melody, with a G chord indicated above the first measure. The fourth staff continues the melody, with a D7 chord indicated above the first measure. The section ends with a final G chord.

Sheet music for the Melody, solos section. The key signature is one sharp (F#). The section consists of ten staves of music. The first staff begins with a treble clef and a key signature of one sharp. The music is written in a melody style, featuring a series of eighth and sixteenth notes. The second staff continues the melody, with a D7 chord indicated above the first measure. The third staff continues the melody, with a G chord indicated above the first measure. The fourth staff continues the melody, with a D7 chord indicated above the first measure. The fifth staff continues the melody, with a G chord indicated above the first measure. The sixth staff continues the melody, with a D7 chord indicated above the first measure. The seventh staff continues the melody, with a G chord indicated above the first measure. The eighth staff continues the melody, with a D7 chord indicated above the first measure. The ninth staff continues the melody, with a G chord indicated above the first measure. The tenth staff continues the melody, with a D7 chord indicated above the first measure. The section ends with a final G chord.

Routine: A A, B B, C, D, Solos on D, D melody with bugle call over D, (band plays bridge, last 8; tpt might play last 8 of C or melody.) Tempo is moderate, so maybe no solos or else trade 8s 1 or 2 X.

Memphis Blues

4/4 ♩ = 126

Book version; no "definitive" record found. Often played in Eb-Ab

c. Handy, 1912

Intro

A

B

C **Solos**

1. C

2. C C7 B7 Bb7 C

Routine: Intro, A A, B B, Solos on C, C C C

Messin' Around (Blythe)

Bb book

101

4/4 ♩ = 208

From Blythe's Ragamuffins 7/26/26 record, take 2

c. Jimmy Blythe, 1926

Chorus

Musical notation for the Chorus of 'Messin' Around'. The key signature is one flat (Bb) and the time signature is 4/4. The tempo is marked as 4/4 ♩ = 208. The notation consists of eight staves of music. The first staff begins with a treble clef and a key signature of one flat. The melody is written in eighth and quarter notes, with rests. Chord symbols are placed above and below the staff: F, D7, G7, C7, F, G7, C7. The second staff continues the melody with F, D7, G7, C7, F, G7, C7. The third staff continues with F, D7, G7, C7, F, F7, Fdim, C7, F. The fourth staff continues with Am, F7, E7. The fifth staff continues with Am, F7, E7, C7. The sixth staff continues with F, D7, G7, C7, F, F7, Fdim, C7, F. The seventh staff continues with F, D7, G7, C7, F, F7, Fdim, C7, F. The eighth staff continues with F, D7, G7, C7, F, F7, Fdim, C7, F.

Verse

Musical notation for the Verse of 'Messin' Around'. The key signature is one flat (Bb) and the time signature is 4/4. The notation consists of four staves of music. The first staff begins with a treble clef and a key signature of one flat. The melody is written in eighth and quarter notes, with rests. Chord symbols are placed above and below the staff: F, Bb, C7, F, Bb, C7. The second staff continues the melody with A7, Dm, G7, C7. The third staff continues with F, Bb, C7, F, Bb, C7. The fourth staff continues with F, F7, Bb, G7, C7.

Messin' Around (St. Cyr)

2-beat ♩ = 210

Book version. Cookie's Gingersnaps 6/22/26 rec. is close...

c. John St. Cyr,
Charles Cook, 1926

Chorus

Chorus

D G7 B \flat 7 E \flat 6 Cm7 B7 E7 Gm A7 D G7 D7 G6 G Gm D B7 E7 A9 D

Verse

Verse

D G7 D A+ D Ddim D A7 D G7 D A+ D Ddim D C#7 F# C#7 A7

Midnight Mama (Papa)

Bb Book

103

(Tom Cat Blues)

From various sources. Vocal from LS record. Chorus orig. from pre-1910 "Winin' boy", which JRM recorded ca. 1939 & became a standard

Levee Serenaders '28;
C. J.R. Morton, 1925

♩ = 140 ♩ = 94
4/4 2-beat

Verse

Verse musical notation (measures 1-8):

- Measure 1: D
- Measure 2: G
- Measure 3: D
- Measure 4: G
- Measure 5: D
- Measure 6: G
- Measure 7: D
- Measure 8: G

Chorus

Chorus musical notation (measures 9-16):

- Measure 9: D7/A
- Measure 10: G
- Measure 11: C
- Measure 12: G
- Measure 13: G#dim
- Measure 14: D7/A
- Measure 15: G
- Measure 16: B7/F#

Vocal

Vocal musical notation (measures 17-24):

- Measure 17: D7/A
- Measure 18: G
- Measure 19: G#dim
- Measure 20: D7/A
- Measure 21: G
- Measure 22: F#7
- Measure 23: F7
- Measure 24: Bdim

Routine: Chorus, verse, [vocal], solos, Chorus, verse, chorus.

Mountain Top Blues

(Blue Mama's Suicide Wail)

Bessie's key. Melody just suggestive. Lyrics from book and record.

Bessie Smith;
c. S. Williams, 1924

4/4 Slow boogie

♩ = 80

The musical score consists of three staves of music in 4/4 time. The first staff begins with a treble clef, a key signature of one flat (Bb), and a tempo marking of 80 beats per minute. It contains several measures of music with chords F, C#7, C7, F, and F7. The second staff continues the melody with a Bb chord and an F chord, followed by a bracketed section labeled "[Instrumental fill - - -]". The third staff continues with C7, C#7, C7, and F chords, also ending with a bracketed section labeled "[Instrumental fill - - -]".

1. Feel so sad and sorrowful,/ runnin' over with the blues.///
 Feel so sad and sorrowful, runnin' over with the blues./// /// If
 Someone buys me poison, that's the kind of death I'll choose./// ///

2. Goin' up to the mountain top,/ throw myself down in the sea.///
 Climb up to the mountain,/ throw myself down in the sea./// ||| Jes'
 Let the shark and fishes make a big fuss over me./// /|||

3. Find a big high rock to jump from,/
 stones all thick down on the ground.///
 Big high rock to jump from, stones all thick down on the
 ground./// /|| And
 When you find me, you'll see lots of pieces layin' 'round./// ///

4. Deep hole in the river,/// mama's gonna step right in.///
 Deep hole in the river, mama's gonna step right in./// ///
 I fill the hole with [cannon] 'cause they laugh out loud at me./// ///

5. Got myself a brand new hammock,/
 placed it underneath a tree./// /|| I
 Got a brand new hammock, placed it underneath a tree./// ||| I
 Hope the wind will blow so hard, the tree will fall on me./// ///

My Man O' War

Bb Book

105

4/4 ♩ = 96

A naughty novelty for fem. voc. 1/27/30 LM record key & chords. Variations from sheet music insignificant

Lizzie Miles '30; Lena Wilson '31; c. S. Williams, Razaf, 1930

Verse

Ad lib

Chords: Bm B7 Em F#7 Bm G7 F#7 Bm B7 Em F#7 Bm C#7 F#7 B7 Em G7 F#7 *Rhythm*

Chorus

♩ = 96

Chords: Bm Em F#7 Bm Em F#7 Bm Em G7 Bm G7 F#7 Bm F#7 Bm Em F#7 Bm Em F#7 Bm G7 Bm G7 F#7 Bm B7 Adim B7 Em B7 Em A7 Bdim A7 Bm Em F#7 Bm Em F#7 Bm G7 Bm G7 F#7 Bm

Have fun with it—eg. a martial style, drum sound effects.

Mr. Jelly Lord (1)

Records vary, so adapted mainly from piano sheet music, plus records, JRM score.
Play it like a regular tune. Play along w/ 7/19/27 trio.

NORK '23; Levee Serenaders '28;
JRM Trio '27; c. Morton, 1923

4/4 ♩ = 138 NORK = 120 LS = 92 Book intro on p. 2

Intro

F⁶ F^{#dim} C/G A⁷ D⁷ G⁷

C G⁷

Verse

C - C/E E^{bdim} G⁷/D G⁺ C Cdim G⁷ G⁺

C⁷ F D⁷ G⁷/D

C - C/E Cdim G⁷/D G⁺ C⁷ F

F⁶ Cdim C A⁷ D⁷ G⁷ C F^{#dim}

Chorus

C⁷/G C⁺ F⁶ Cdim

Gm⁷ C⁷ B⁷ Gm C⁺ F [Break -----] F F^{#dim}

C⁷/G C⁺ F⁶ F F⁷

B^b Bdim F/C A⁷ D⁷ Gm⁷ C⁷ F (F^{#dim})

Book Intro



Book ending



Caution Blues (Blues In Thirds)

Bechet Trio record is
"Blues in thirds"

Hines solo '28;
Bechet/Hines '40;
c. Earl Hines, 1928



My Heart (1)

No sheet music found; from the 11/12/25 Hot Five record. ...

c. Lil Hardin, 1925

4/4 ♩ = 100

Horns Intro

Clar top notes, Cor middle, Tbn bottom



The E in bars 2, 4, 18, 20 is commonly played as E7.

no tbn

Chorus



F E F E

F Gm7 C7

C7 F D7

G7 C7

F E F6 E

F7 Bb

Bbm 3 F Cm D9

G7 C7 F [cornet break]

To Verse

My Heart (2)

Bb Book

107

Verse

Verse musical notation spanning five staves. Chords: F, B \flat , F, D7, G7, C7 [Tbn break --].

Out chorus

Out chorus musical notation spanning ten staves. Chords: F, E, F, E, Gm7, C7, F³, D7, G7, C7 [tbn break -----], F, E (Edim), F⁶, (F⁶), F7, B \flat , B \flat m [Cornet break -----], B \flat m F [Cornet break -----], D7, G7, C7, F⁶, [Cornet break -----], F, C7, F7.

My Pretty Girl (1)

Goldkette's hot record of 2/1/27 is famous for Bix, but its tempo & riff choruses make it a good showpiece for smaller bands. Mostly take 1, but take 2 clarinet solo seemed better.

c. Fulcher, 1926

2-beat ♩ = 250

Intro

Verse

Chorus

B7 *Tbn lead as written, clar. over it*

My Pretty Girl (2)

Bb Book

108

The first system of musical notation consists of four staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a time signature of 4/4. It contains a whole note chord labeled B7. The second staff contains a whole note chord labeled E7. The third staff contains a whole note chord labeled Em, followed by a half note chord labeled Gm, and then a whole note chord labeled D. The fourth staff contains a whole note chord labeled E7, followed by a half note chord labeled A7, and then a whole note chord labeled D. The system ends with a bracketed section labeled [Break -----].

Chorus: Clar. obligato over Tbn

(From take 2)

Turn the page for Riff chorus

The second system of musical notation consists of eight staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a time signature of 4/4. It contains a whole note chord labeled B7. The second staff contains a whole note chord labeled E7. The third staff contains a whole note chord labeled A7, followed by a half note chord labeled Bm, and then a whole note chord labeled A7. The fourth staff contains a whole note chord labeled E7, followed by a half note chord labeled A7, and then a whole note chord labeled B7. The fifth staff contains a whole note chord labeled E7, followed by a half note chord labeled A7, and then a whole note chord labeled B7. The sixth staff contains a whole note chord labeled Em, followed by a half note chord labeled Gm, and then a whole note chord labeled D. The seventh staff contains a whole note chord labeled E7, followed by a half note chord labeled A7, and then a whole note chord labeled D. The system ends with a bracketed section labeled [Break -----].

To Next Page

My Pretty Girl (3)

Riff chorus

Musical notation for the Riff chorus, consisting of eight staves of music in G major (one sharp). The notation includes various chords and melodic lines. The chords are: B7, E7, A7, Bm, E7, A7, B7, E7, Em, Gm, D, B7, E7, D. [Break].

Solos

On the record, this is a trade 8s between violin and band.

Musical notation for the Solos section, consisting of four staves of music in G major (one sharp). The notation includes various chords and melodic lines. The chords are: B7, E7, A7, Bm, E7, A7, B7, E7, Em, Gm, D, B7, E7, A7, D.

My Pretty Girl (4)

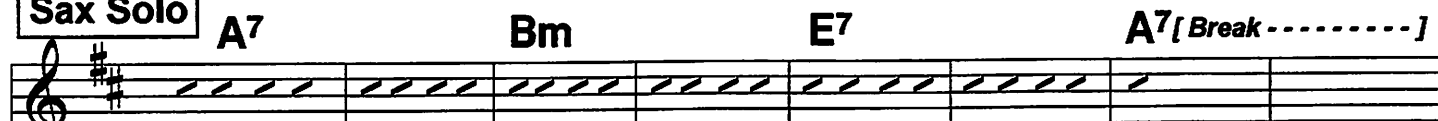
(Bb Book)

108

Out Chorus



Sax Solo



Band



My Monday Date

Most commonly played as a regular jam tune, w/ no reference to 6/27/28 LA rec, which is in C. Chords from rec. Hines 12/8/28 solo rec has a verse; music not found. New lyrics were written in 1954, so perhaps there's a sheet.

Armstrong, '28;
c. Earl Hines, 1928

4/4 LA record:
♩ = 218 ♩ = 238

Chords: C, Cdim, Dm7, G7, G+, C6, Gdim, G9, C, Cdim, Dm7, G7, C, C7, Cdim, F, Fm, C, D7, G7, C, Cdim, Dm7, G7, C.

(Now) Don't// for- get// our Monday date/ // You promised
Me/// // Last/ Tues-/day./ /// And
When// the clock// strikes half past eight,/ //I'll be there
Waiting// / With a kiss and a sigh./// //I'm gonna

Hold you so fast //when we dance cheek to cheek; /store up e-
Nough love to last /us/ the rest of the week. ///So

Don't// for- get// our Monday date/ //baby I
Promise// // neither will I./// ///

Need A Little Sugar In My Bowl Bb Book 110

From 11/20/31 record

Bessie Smith;
c. C. Williams, 1931

4/4 ♩ = 74

Verse

Chord progression for Verse:

G Gdim D7 Eb7 D7 G C7

B7 Em7 Edim A7 D7

B7 Em7 Edim A7 D7

Chorus

Chord progression for Chorus:

G F#7 F7 E7 A7

D7 G D+

G F#7 F7 E7 A7

C Gdim G F7 E7 A7 D7

G F7 E7 4 A7 D7 G D+

Many of the naughty novelties in this book come from ca. 1930-31, were composed by leading black pop tune writers. Don't know whether they were all published individually, but a bunch of them were published in 6-7 folios of ten tunes each.

New Orleans Shuffle (1)

Often played in Bb

Halfway House Orch.;
c. Bill Whitmore, 1925

4/4 2-beat ♩ = 224

Intro

Bm



Bm



Verse

Bm

F#7

Bm

F#7



Bm

F#7

Bm



Em

Bm



C#7

F#7



Bm

F#7

Bm

F#7



Bm

F#7

Bm

F#7



Em

Bm



C#7

F#7

E7

A7



New Orleans Shuffle (2)

Bb Book

111

Chorus

Musical score for the Chorus of "New Orleans Shuffle (2)". The score is written in D major (two sharps) and 2/4 time. It consists of eight staves of music. The key signature is D major. The time signature is 2/4. The music features a shuffle rhythm. Chord symbols are placed above the notes: D, E7, A7, D, (D7 C#7 C7), B7, E7, A7, D, E7, A7, F#7, B7, E7, Gm, A7, D. The score ends with a double bar line.

Don't get this confused with the Drifters' "Fools fall in love", no no no!

New Orleans Stomp (1)

(New Orleans Cut-Out)

Based on the copyright deposit sheet (orig. in G), which the record follows closely, with the usual jazz variations and stylistic

King Oliver '23; c. Louis Armstrong, 1923

4/4 ♩ = 194

A

Section A consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written in eighth and sixteenth notes. Chords G and Em are indicated above the staff. The second staff continues the melody with chords D7, G, Gdim, Am, and D7. The third staff features chords G, Em, and Gdim. The fourth staff has chords G, D7, G, and a first ending marked '1.' leading to a repeat sign, followed by a second ending marked '2. G'.

B

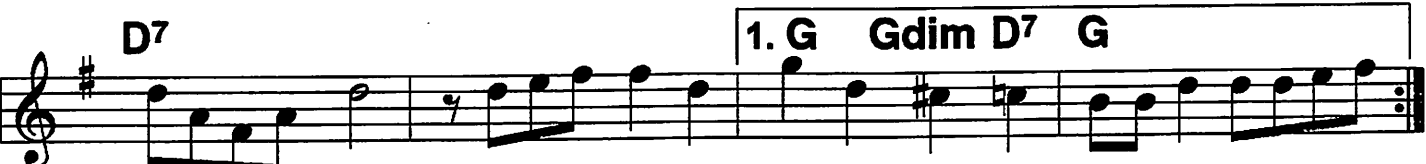
Section B consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written in eighth and sixteenth notes. Chords D7, G, and E7 are indicated above the staff. The second staff continues the melody with chords A7, D7, G, and D7. The third staff features chords D7, G, and G7. The fourth staff has chords C, G, and E7. The fifth staff has chords A7, D7, and a first ending marked '1. G' leading to a repeat sign, followed by a second ending marked '2. G'.

New Orleans Stomp (2)

Bb Book

112

Trombone



On Oliver's out chorus, everyone just plays more notes, & louder.



Routine: A A, B B, C C, (Solos on C or D), D D ending

No One Else But You

Armstrong '28;
c. Don Redman, 1928

4/4 ♩ = 192

Chorus

Musical score for the Chorus of "No One Else But You". The score is written in 4/4 time with a tempo of 192 beats per minute. It consists of 16 measures across 8 staves. The key signature has one flat (Bb). The melody is primarily in the right hand, with some left-hand accompaniment in the first four measures. Chord changes are indicated above the staff: F, D7, G7, C7, F, F, E7, Am, E7, Am, E7, Gm7, C7, F, D7, G7, C7, F, F7, Bb, Bdim, F, D7, G7, C7, F.

Verse

Musical score for the Verse of "No One Else But You". The score is written in 4/4 time with a tempo of 192 beats per minute. It consists of 16 measures across 5 staves. The key signature has one flat (Bb). The melody is primarily in the right hand, with some left-hand accompaniment. Chord changes are indicated above the staff: F, Gm, C7, F, A7, Dm, Fm, C, E7, Am, E7, Am, C7.

Nobody Knows the Way I feel

Bb Book

114

This Mornin'

Alberta Hunter '24,
Clara Smith '24;
c. Tom Delaney, 1924

4/4 ♩ = 88

Chorus

D G A7 D D7 G G7 D D7 G (G7) D (B) F#7 A7 D D7 G A7 1.D A7

Ending

D A7 D

Verse

D D7 G A7 D A7 D Dm A Bm7 Bm7(b5) E7 A7

Several records. Sheet music not found, so used unverified book source.
Hunter sings it in Ab, basically verifies the chorus melody; no verse.
Bechet's 6/4/40 record plays it as a straight 12-bar blues

Oh Baby (Bix) (1)

Book chorus, verse from 5/6/24 record.

Wolverines '24;
c. Donaldson, 1924

2-beat ♩ = 244

Chorus

Musical notation for the Chorus section, consisting of 8 staves. The key signature is B-flat major (two flats). The time signature is 2-beat. The notation includes various chords and melodic lines. The chords are: F, E7, C7, D7, G7, C7, F, E7, C7, D7, F, G7, C7, F, E7, A7, D7, Bb, G7, C7, F, E7, C7, D7, G7, C7, F.

Bix Intro

Musical notation for the Bix Intro section, consisting of 1 staff. The key signature is B-flat major (two flats). The time signature is 2-beat. The notation includes various chords and melodic lines. The chords are: F, E7, C7, F.

Verse

Musical notation for the Verse section, consisting of 4 staves. The key signature is B-flat major (two flats). The time signature is 2-beat. The notation includes various chords and melodic lines. The chords are: F, Cdim, C7, F, F, C#7, Gm, Cdim, C7, F, Cdim, C7, F, F, A#dim, A#7, A7, Gdim, G7, Gm7.

Oh Baby (Bix) (2)

(Bb Book)

115

Record: Intro, Verse, this chorus. Banjo modulates into F for sax solo, which plays book melody. Bix leads Verse in Eb almost exactly like 1st X, clar. 16, out 16.

Bix's 1st chorus

Chords: F, E7, C7, D7, G9, C7, F, F, E7, C7, F, G7, C7, F, E7, A7, D7, Bb, G7, C7, F, E7, C9, D7, G7, C7, F

[Break]

Last 16 of out chorus

Bridge

Chords: F, E7, A7, D7, Bb, C7

Out

Chords: F, E7, C7, D7, G7, C7, F, G7, C7, F, C7, F

Oh Daddy Blues

Note at bottom

4/4 *Plaintively* ♩ = 96Ethel Waters '21;
Bessie Smith '23;
c. W. Russell, 1921

Chorus

Musical notation for the Chorus of 'Oh Daddy Blues'. The key signature is one sharp (F#) and the time signature is 4/4. The melody is written on a single staff. Chord symbols are placed above the staff at various points: D7, E7, G7, E7, G7, E7, A7, D7, G, G7, E7, A7, D7, Ddim, D7, D7, C7, B7, C, Gdim, G, E7, A7, D7, G.

Verse

Musical notation for the Verse of 'Oh Daddy Blues'. The key signature is one sharp (F#) and the time signature is 4/4. The melody is written on a single staff. Chord symbols are placed above the staff at various points: G, A7, D7, G, A7, D7, G, G7, Gdim, Cm, G, E7, A7, D7, D7, B7, Em, Em7, A7, D7.

Book version. Strong melody good as instrumental. 4/11/23 Bessie Smith record in C.
8/11/23 Eva Taylor w/Clarence Williams record. features ET-CW duet; in Eb

Olga

Bb Book

117

4/4 2-beat ♩ = 144

From the 5/22/30 Oliver record, take 1

c. Oliver, Nelson, 1930

Chorus

Musical notation for the Chorus of 'Olga'. The key signature is two sharps (F# and C#), and the time signature is 4/4. The notation consists of eight staves of music. Above the staves, the following chords are indicated: D, F#7, B9, B7, E7, A7, Bm, G, Em, D, F#7, B9, B7, G, Gm, D, B7, E7, A7, D, G, D, D, F#7, B9, B7, E7, A7, D, G, D. The melody is written in a single voice line, featuring various rhythmic patterns including eighth and sixteenth notes, and rests.

Verse

Musical notation for the Verse of 'Olga'. The key signature is two sharps (F# and C#), and the time signature is 4/4. The notation consists of four staves of music. Above the staves, the following chords are indicated: E7, A7, D6, B7, E7, A7, D6, (Ddim Em7), A9, E7, A7, D, B7, E7, A7. The melody is written in a single voice line, featuring various rhythmic patterns including eighth and sixteenth notes, and rests.

Another nice belly rubber, especially effective played as liting 2-beat.

Oriental Man (1)

Adapted from Footwarmers 12/3/27 record

Johnny Dodds, 1927

2-beat ♩ = 254

Intro

Gdim

G

B7

E7

Musical notation for the Intro section, consisting of two staves. The first staff shows a Gdim chord and a melodic line starting with a half note G. The second staff continues the melody with eighth and quarter notes, with chords A7, D7, G, Gdim, G, and D7 indicated above the staff.

Chorus

G

D7

Musical notation for the first line of the Chorus, showing a G chord and a melodic line with a half note G.

D7

G

Musical notation for the second line of the Chorus, showing a D7 chord and a melodic line with a half note G.

B7

Em

B7

Em

Musical notation for the third line of the Chorus, showing a B7 chord and a melodic line with a half note Em.

A7

D7 [Break]

Musical notation for the fourth line of the Chorus, showing an A7 chord and a melodic line with a half note D7.

G

D7

Musical notation for the fifth line of the Chorus, showing a G chord and a melodic line with a half note D7.

D7

(C7)

B7

Musical notation for the sixth line of the Chorus, showing a D7 chord and a melodic line with a half note B7.

Gdim

G

B7

E7

Musical notation for the seventh line of the Chorus, showing a Gdim chord and a melodic line with a half note G.

A7

D7

G

(D7)

Musical notation for the eighth line of the Chorus, showing an A7 chord and a melodic line with a half note D7.

Routine: Intro, C, V (bars 9-14, all but lead horn play only 1st & 3rd beats), solos on C, V (w/ 1 & 3 beats), C C

Oriental Man (2)

Bb Book

118

Verse

Musical notation for the Verse of 'Oriental Man (2)'. The key signature is one sharp (F#). The notation consists of four staves. The first staff begins with an Em chord. The second staff has chords Am, Em, C7, and B7. The third staff has a sequence of chords: Em, B7, Em, B7, Em, Em, Gdim, and G. The fourth staff has A7, A7, D7, and D7. The piece ends with a double bar line.

Jackass Blues

4/4 ♩ = 112

Bechet '35, Oliver '26, C.Williams '26; c. Kassel, Stitzel, 1926

Chorus

Musical notation for the Chorus of 'Jackass Blues'. The key signature is one sharp (F#). The notation consists of three staves. The first staff begins with a G chord. The second staff has chords C, C7, and G. The third staff has chords D7, G, and D7. The piece ends with a double bar line.

Verse

Musical notation for the Verse of 'Jackass Blues'. The key signature is one sharp (F#). The notation consists of three staves. The first staff has chords G, D7, and G. The second staff has chords C7, D7, and G. The third staff has chords D7 and G. The piece ends with a double bar line.

Oriental Strut (1)Armstrong Hot 5, '26;
c. John St. Cyr, 1926

4/4 ♩ = 190

Intro Em C7 B7 Em C7 B7

Banjo Vamp Em

A Em Am Em Am

Em B7 (C7 - B7 -) Em [Banjo Vamp -----] Cornet

Em Am Em Am

Em Am B7 (Adim B^bdim Bdim) D7

B E7 A7 Gdim

Am - D7 - G G7

C Cm G E7

A7 D7 Ddim D7 D+

C **Trom** **Solos** G E^b7 4 G E9 E7 8

Am Em B7 Em 12 B C#7 F#7 B D7 D+

Clar G E^b7 4 G Dm E7 8

Oriental Strut (2)

(Bb Book)

119

C: 2nd 16 bars melody constructed for continuity when playing string of solos.

Am B7 Em E9 4 Am7

[Banjo break -----]

D7 1. G E7 A7 D7 To D 2. G Ddim D7

Ending G7 Banjo Gdim Banjo Cm Banjo G

Cornet stop chorus

D G E7 Eb7

G Dm E7 E7

Am Am Am B7 B7 Em

B F#7 B D7

G Eb7 Eb7

G Dm E7 E7

Band in Am B7 Em E9

Am7 D7 G Ddim D7 To C

Routine: Intro, Bjo vamp, A, B, C tbn 16 as written, clar solo 16, (other solos 16 or 32), D Cornet stop chorus, C Band 1 or 2 X with Ending.

Original Jelly Roll Blues (1)

Red Hot Peppers '26
c. J.R. Morton, 1915

4/4 ♩ = 154

Intro G^b G⁷

A C [Guitar solo --- 3 --- 3 ---] Cdim C [Cornet break -] [Trombone break -]
F G⁷ D⁷ G⁷ C G⁷ C [Clar break trill]

B C [Clar break trill ..] E⁷ [Clar break trill] Am E⁷ Am C⁷
F [Clarinet -----] C [Clarinet break -----]
G⁷ D⁷ G⁷ C G⁷ C G⁷

C [Piano beak -----] [Piano beak -----] [Piano beak -----] [Piano break ----]
F G⁷ D⁷ G⁷ C G⁷ C

Dogfight Clarinet trill
C⁷ Cdim C⁷ Cdim C⁷
Tbn Cor Tbn Cor Tbn Cor

Original Jelly Roll Blues (2)

Bb Book

120

Drums play "Latin tinge"

D

F A7 F7

Bb Bdim F Cdim

C7 G7 C7 F C7

Solos

1- 2 X

Top rhythm 1st X, bottom 2d X
piano = ones

E

F A7 F F7

Bb Bdim F Band

C7 G7 C7 F C7

Cornet solo

F

F A7 F F9

Bb Bdim F Band C7

C9 G7 C7 F

Record has piano (E) after F

Out

G

F A7 F F7

Bb Bdim F C9

C9 G7 C7 F C7 F

Ory's Creole Trombone (1)

4/4 ♩ = 206

The 9/2/27 record minus LA's 2nd B, D choruses.
Despite the title, it's really an Armstrong feature.

Armstrong Hot 5, '27

A **Tbn** [Band -----] G D7 G Tbn

[Band -----] G Tbn

[Band -----] A7 D7 Tbn

[Band -----] G Tbn

[Band -----] G D7 G

B **2nd X, Cornet 8va** A7 D7 G

D7 G

A7 D7 G Gdim Tbn

Band G D7 1. G

Routine: A B B C D E, solos on D, D F G H

Alternate): A B B C D E, solos on D, (E), D melody, jam 1-2 X

Ory's Creole Trombone (2)

(Bb Book)

121

2. G [Cornet break -----]

G [Cornet break -----]

A⁷ D⁷ G [Cornet break (legato)-----]

G [Break -----]

D⁷ G G⁷

Solos C A⁷ D⁷ G⁷ C Gdim G⁷ C A⁷ D⁷ G⁷

1. C 3 To E

Interlude E⁷ [Trombone break -----]

D⁷ [Trombone break -----]

Gliss. [Cornet ---]

To D, ending 2. on p. 3

Ory's Creole Trombone (3)

D ending 2.

F

Cornet-Clar 2s (no rhythm)

First system of musical notation for 'D ending 2.'. It consists of three staves. The top staff is for Cornet, with notes and chords G7, C, F, C, and a 'Cornet' label. The middle and bottom staves are for Clarinet, indicated by a dashed line and a 'Clarinet' label. The music is in treble clef with a key signature of one sharp (F#).

2 beats only

To D 2 X (or G H)

3 bars only in this line

Second system of musical notation. It begins with a 'Cornet solo' label and a 'G' chord. The staff shows a melodic line for the Cornet. Chords C, A7, and D7 are indicated above the staff.

Third system of musical notation. It continues the Cornet solo. Chords G7, C, A7, D7, and G7 are indicated above the staff.

Fourth system of musical notation. It includes a 'Break' label and a 'Lip' label. Chords G7, C, and A7 are indicated above the staff.

Fifth system of musical notation. It begins with an 'Out' label and a 'H' chord. Chords C, A7, and D7 are indicated above the staff.

Sixth system of musical notation. It continues the 'Out' section. Chords G7, C, and G7 are indicated above the staff.

Seventh system of musical notation. It continues the 'Out' section. Chords C, A7, and D7 are indicated above the staff.

Eighth system of musical notation. It concludes the piece. Chords G7, C, and A7 are indicated above the staff.

Paducah

Bb Book

122

From Ellington 3/1/29 Brunswick record

c. Ellington, 1929

4/4 ♩ = 126

Intro / End

F

C#7

G7

C7

Intro

G7

C7

End

C#7

G7

C

Tpt solo

F

C7

F

C7

Bb

F

C7

Piano

F

C7

F

C7

Clar trio

F

F7

Bb

F

C7

F

Band Interlude

F6

F#m

C7

Solos

F

F7

4 Bb

F

8 C7

Bb

F

C7

12

Band

F

Bb

F

F7

Bb

F

C7

F

Bdim

C7

End=
Intro
1X

Ostrich Walk (Bix) (1)

4/4 2-beat ♩ = 210

Trumbauer record w/Bix. Orig. ver. by ODJB is still standard, doesn't have section B.

Bix-Tram, 1927;
c. ODJB, 1917

Intro F C# Gm7 C7

(F6 C7 Bb6 Am7 G7 C9)

A F G7 C7 F

F G7 C7 3

F F9 Bb [Break -----] Bbm [Break -----] 3

F Am7 D7 G7 C7 1. F **To B** 2. F

B F Bb Gm7 C7 F **To Dogfight**

F6 D7/F# Gm C+9 F6

F Ddim Gm7 C7 F

Fdim [Break -----] F C7 F **Back to A**

Ending F **Cornet Tag**

Horns, no rhythm
clar
sax
cornet

Ostrich Walk (Bix) (2)

(Bb Book)

123

Dogfight **F7** *Small notes by tbn on rec. 8va optional*

Reeds **C** **Bb** **Bb dim** **F7** **Bb**

Bb **Cm7** **F7** **Bb**

Bb **C7** **F7** **Bb**

Bb dim **Bb** **F7** **Bb** *Cor. Pick up*

Cornet solo **D** **Bb** **Eb** **F7** **Bb** **Bb**

Bb **Bb dim** **Cm7** **F7** **Bb**

Bb **Bb dim** **F7** **Bb**

[Break -----] **Bb dim** **cymb** **Bb** **F7** **Bb**

Routine: Intro A B A, Interlude, C, Cornet & other solos on D, A B w/ending.

Intro bars 5-6: the record has some strange notes; we used Jimmy McPartland's solution in his "Shades of Bix" album. Decide who does what, do it again in bars 7-8. Don't feel you have to play all the harmony notes--just play what work for you.

Pearls, The (1)

Red Hot Peppers '27;
c. Jelly Roll Morton, 1923

4/4 ♩ = 148

Intro

A F7 E7 >

Cornet w/ offbeats

A F7 F7 A A F7 F7

F#7 F#7 Bm Bm B7 B7 E7 [Clar break 8vb --]

A A F7 F7 A A F7 F7

F#7 F#7 Bm Bm A A E7 A

Band

A7 A9 D7 D9

A Edim E B7 E7

A7 A9 D7 D9

[Cornet break -----]

Adim E7 A Edim E9 E7

Sax solo

A F7 A F7 F#7 Bm B7 E7

A F7 A F7 F#7 Bm A E7 A

Routine: Intro, A, B, A reed solo, dogfight, C duet, solos on C, C w/tag

Pearls, The (2)

124

On the record, C is played 2 X, 1st by reeds. 2nd is the out chorus;
Cornet plays the book melody so straight that book is used here.

Bb Book

Dogfight

Solos

C

D [Tuba 8vb -----] **Cornet** **Dmaj7** **D**

D6 **Dmaj7** **Ddim** **A7** **3**

A7 **D** **Ddim**

A7 **F#7** **B9** **E13** **F#m** **C#7** **F#m** **A7** **D7** **C#7** **F#7** **A7**

D [Tuba 8vb -----] **Cornet** **Dmaj7**

D9 **G** **B7** **Em**

[Break -----] **G** **Gm** [Break -----] **Gm** **D** **B7** **B7** **B7**

Em **E9** **A13** **D** **Ddim** **A7**

Tag **D** [Tuba -----] **Clar trill** **A7** **D9**

Perdido Street Blues (1)

Johnny Dodds; c. Lil
Armstrong, 1926

4/4 ♩ = 136

Stops = Notes with stems up.

Intro

Em [Clarinet (slur notes) -----] Em B7 [Clarinet (Slur notes) -----] B7



Perdido Street Blues (2)

Bb Book

125

Pno solo

C

G A⁷ D⁷ G G⁷ C⁷ G D⁷ G

D⁷ E⁷ A⁷ D⁷ G D⁷ G D⁷

Bjo solo

D

G⁷ C G G⁷ C⁷ G

D⁷ E⁷ A⁷ D⁷ G D⁷

Tbn solo

E

G C⁷ G G⁷ C⁷ Cm G

D⁷ A⁷ D⁷ G D⁷ Cor

F

G D⁷ G G⁷

C⁷ Cm G

D⁷ E⁷ A⁷ D⁷ G D⁷ G Clar

Band Riff

Tag

G

Clarinet over Riff

Tag

Routine: A B (clar. solo over band riffs), solos on C, D 1 or 2 X, clarinet Tag over riffs.

Papa Dip

From the 7/13/26 New Orleans Wanderers record.
Sometimes played in Eb. Played like a pop tune.

Johnny Dodds; c. Lil
Armstrong, 1926

4/4 ♩ = 220

Chorus

Chorus musical notation (5 staves):

- Staff 1: G, D7, G, D7
- Staff 2: G, Bm, F#7, Bm, D7
- Staff 3: G, D7, G7, C
- Staff 4: C, Cm, Cm, G, G, A7, D7
- Staff 5: G, E7, A7, D7, G, (D7)

Verse

Verse musical notation (4 staves):

- Staff 1: G, D7, G, D7, G
- Staff 2: Bm, F#7, Bm, F#7, A7, D7
- Staff 3: G, D7, G, D7, G
- Staff 4: Bm, F#7, Bm, F#7, A7, D7

Routine: Chorus, Verse, solos on Chorus, Verse, Chorus n X

Petite Fleur

(Bb Book)

127

Soprano sax special. From SB's 1st record of 1/21/52. His phrasing is more subtle than this, but it's not the sheet music's many triplets.

Bechet hit '52 in France;
Chris Barber JB hit,
1959; c. Bechet, 1952

2-beat
♩ = 96

The sheet music for "Petite Fleur" consists of 12 staves of music. The key signature is one flat (Bb), and the time signature is 4/4. The tempo is marked as 2-beat with a quarter note equal to 96 beats per minute. The music features a variety of chords, including E7, Am, B7, Dm, C, G7, and A7. There are several triplet markings (3) and a slur marking. The music is written in a single melodic line, likely for a soprano saxophone. The first staff begins with a 2-beat tempo marking and a quarter note equal to 96. The music is divided into measures by vertical bar lines. The chords are written below the staff. The first staff has a 3-measure triplet. The second staff has a 3-measure triplet. The third staff has a 3-measure triplet. The fourth staff has a 3-measure triplet. The fifth staff has a 3-measure triplet. The sixth staff has a 3-measure triplet. The seventh staff has a 3-measure triplet. The eighth staff has a 3-measure triplet. The ninth staff has a 3-measure triplet. The tenth staff has a 3-measure triplet. The eleventh staff has a 3-measure triplet. The twelfth staff has a 3-measure triplet. The music ends with a double bar line.

Chords and markings include: E7, Am, B7, Dm, C, G7, A7, E+, E7, Am, Dm, Am, Dm, C, Am, B7, E+, E7, Am, Dm, Am, E+, E7, Am, Am⁶. Musical markings include triplets (3) and a slur.

Pickin' On Your Baby

1/8/25 record in C, for vocal

Clarence Williams Blue
Five w/ Eva Taylor;
c. Williams, 1923

4/4 2-beat ♩ = 106

Chorus

Musical notation for the Chorus, consisting of 16 measures across 8 staves. The key signature is one sharp (F#), and the time signature is 4/4. The melody is written in treble clef. Chord symbols are placed above the staff: G, Ddim, D7, D7, D+, G, G, Ddim, D7, Ddim, D7, Bm, G, A7, D7, G, Ddim, D7, B7, E7, Am, Cm, Adim, G, G7, E7, D7, G.

Verse

Musical notation for the Verse, consisting of 16 measures across 8 staves. The key signature is one sharp (F#), and the time signature is 4/4. The melody is written in treble clef. Chord symbols are placed above the staff: G, Gm, D7, G, Gm, D7, G7, F#7, F7, E7, A7, D7, G, Gm, D7, G, Gm, D7, G7, F#7, F7, E7, A7, D7.

Ponchartrain Blues

Bb Book

129

From the 3/20/30 Red Hot Peppers record

Hard, square 4/4, no swing ♩ = 96

c. Jelly Roll Morton, 1930

A

C C7 4 F F#dim C E7 A7 8 D7 G7 3

1. C G7 2. C Last X to B

B Out chorus

C C7 F7 C G7 G7 C

Play A, solos on A 2 X each, B 1-2 X out

I feel this as a strong, hard driving rhythm piece. Going out, play melody 2X, 1 medium loud, 2 very loud. Rhythm straight 4/4 all the way, 1 with some ring, 2 choked; drums maybe press roll or rider, with "bump bump" on the rests; 2 hard 4/4 with choked cymbal on rests. No stinger.

Potato Head Blues (1)

4/4 ♩ = 185

Routine: Chor, Verse, solos on Chor, bjo, cornet, Ending

Armstrong Hot 5;
c. 1927

Chorus

Musical notation for the Chorus of 'Potato Head Blues'. The key signature is one sharp (F#), and the time signature is 4/4. The notation consists of five staves of music. Chord symbols are placed above the notes: G, Gdim, Am7, D7, G, G7, C6, Am7, E7, D7, A7, G, Gdim, Am7, D7, G7, C6, Gdim, G, E+, and A7. A bracket labeled '[Break]' is placed over the final measure of the fifth staff.

Verse

Cornet solo

Musical notation for the Verse of 'Potato Head Blues'. The key signature is one sharp (F#), and the time signature is 4/4. The notation consists of five staves of music. Chord symbols are placed above the notes: G, Gdim, G, Am7, E7, Am7, A7, D7, G, Gdim, G, C6, A7, D, Em, A7, D7, and G. A bracket labeled '[Solo pickups]' is placed over the final measure of the fifth staff.

Banjo

Musical notation for the Banjo part of 'Potato Head Blues'. The key signature is one sharp (F#), and the time signature is 4/4. The notation consists of one staff of music. Chord symbols are placed above the notes: C, Cm, G, A7, D7, G, E7, D7, and G. A bracket labeled '[Solo pickups]' is placed over the final measure of the staff.

Potato Head Blues (2)

Bb Book

130

Cornet solo-- Stops: 1st beat each 2 bars

Staff 1: G [Break] Am7 [Break]

Staff 2: G7 [Break] C [Break]

Staff 3: Am7 [Break] E7 [Break]

Staff 4: A7 [Break] D7 [Break]

Staff 5: G [Break] Am7 [Break]

Staff 6: G7 [Break] C [Break]

Staff 7: C [Break] G [Break]

Staff 8: Am7 [Break] G [Break]

Staff 9: Gdim Am7 D7

Staff 10 (Ending): G7 C Cm G E+ A7. D7 [Break] D+ G

Prince Of Wails (1)

Bix w/ Wolverines '24;
c. Schoebel, 1924

2-beat ♩ = 148

Intro

Chords and markings in the score:

- Staff 1: B \flat 7, B \flat dim, A \flat 7, A \flat dim
- Staff 2: D, A7, D 1., Adim, A7, D7
- Staff 3: D, G
- Staff 4: A7, D, A+, A7
- Staff 5: D, A7, D, D7
- Staff 6: G7, D, G7
- Staff 7: A7, D, Adim, A7, 3
- Staff 8: D, D, A+, D, A+
- Staff 9: D, D7
- Staff 10: F#7, Bm
- Staff 11: D, D, Adim, A7

Prince Of Wails (2)

Bb Book

131

The main musical score consists of six systems of two staves each. The key signature is C major (one sharp, F#). The first system begins with a 'C' time signature. Chord labels above the staves are: A7, B7, Bb7, A7, D, Bb7, D, and Adim. The notation includes various note values, rests, and slurs.

Wolverine's Intro

The 'Wolverine's Intro' section consists of two staves. The first staff has chord labels: No chord, Bbdim, No chord, and Bdim. The second staff has chord labels: D, A7, D, A7, and D. The notation includes eighth and sixteenth notes, rests, and a repeat sign at the end.

Routine: Intro 1 or 2 X; A A B B, (Intro) C C (intro) out. No standard routine after A B, so do what you want. Maybe a solo on A, several on B, several on C, jam C C out.

Orig. F, records in C. B strain is in Schoebel's stock chart, not sheet music—the B notes here are from Wolverines rec., except line 3; other records use B for solos or as ending.

Proud Of a Baby Like You

2-beat ♩ = 184

Book ver. Goldkette record has Verse Ab, Vocal Eb,
Chorus Ab. Play it as a regular pop tune.Bix w/Goldette '27;
Chris Schoenberg, 1926

Chorus

Chorus musical notation in A major, 4/4 time. The melody is written on a treble clef staff. Chords are indicated above the staff. The key signature has three sharps (F#, C#, G#).

Chords: A, A7, D, Dm, A, C#7, F#m B7, E7, A, Dm, A, E7, A, A7, D, Dm, A, C#7, F#m B7, E7, A, Dm, A, Adim, E7, Edim, E7, Edim, E7, Edim, Adim, E7, A, E7, A, Adim, Bm, A, Adim, E7, A, E7, A, A7, D, Dm, A, C#7, F#m B7, E7, A, D, Dm, A.

Verse

Verse musical notation in A major, 4/4 time. The melody is written on a treble clef staff. Chords are indicated above the staff. The key signature has three sharps (F#, C#, G#).

Chords: A, D, Dm, A, D, Dm, A, Edim, E7, Bm7, E7, Bm7, E7, A, Dm, A, Adim, E7, Edim, E7, A, Dm, A, E, Fdim, F#m7, B7, E7, Edim, E7, A#dim.

Rampart Street Blues

Bb Book

133

Cotton Pickers '23, 29;
c. J. Russell
Robinson, 1923

4/4 ♩ = 172 ♩ = 138

'23 record key. '29 ver. is Eb, faster, 2-beat, has vocal ...

Verse

Chord progression for Verse:

D7 A A+ D7 G

D7 A A+ D7 G

G7 F#7 F7 E7 Bb7 A7 Ab7 G7 F#7 Bm C# D Bm

D Ddim Bm A Ddim F#m Ebdim E7 Gm A7 D Ddim D7

Chorus

Chord progression for Chorus:

F7 E7 F7 E7 A7

Eb7 D7 Eb7 D7 G

F# Bm E7 1. A7 D7 G C G C G C G

2. A7 D7 G D7 G C7 G

Patter

Chord progression for Patter:

C C#dim G D7 E7

A7 D7 G G7 Dm7 G7

C C#dim G D7 E7

D7 F#7 Bm Am E7 Am D7 A

Routine: V, C 2 X, P, V, Solos on C (or any strains), V C P C out.

Rhythm King (1)

Bix and his Gang;
c. Joe Hoover, 1928

2-beat ♩ = 164

Verse, chorus are book, 9/21/28 record intro and out chorus.

Bix Intro (Em)

Gl
Cor
Tbn

(B7) (Bdim) (B7) (Em) (B+) (Em)

Verse

Em D/F# Em/G B7/F# Em D/F# Em/G B7/F#

Gm Eb7 D7 D+ G B7

Em D/F# Em/G B7/F# Em D/F# Em/G G#dim

D/A E7 A7 D7 Ddim D7

Chorus

G C7 C#dim

D7 D+ G C G

G C7 Eb7

D7 D+ G C G F#7

B7 E7

A7 D7 Bb7 A7 D7 G

The musical score consists of ten staves. The first two staves are the main melody with chords G, C7, C#dim, D7, Am7, D7, and G. The third staff is labeled 'Six out chorus'. The remaining staves continue the melody with various chords including G, C7, D7, B7, E7, A7, and D7. The final two staves show parts for Clarinet (Cl), Cornet (Cor), and Tuba (Tbn) with a bracketed section labeled '[No chords - Cor, Clar]'.

Chords: G, C7, C#dim, D7, Am7, B7, E7, A7, D7.

Instrument Parts: Cl, Cor, Tbn.

Annotations: [No chords - Cor, Clar]

The intro and ending could be used with better tunes...

Riverside Blues

2nd version, 12/24/23

King Oliver '23;
c: Thomas A. Dorsey, 1923

4/4 ♩ = 112

Intro Em B7 Em C B D7

A G G7 G D7 G E7 D7 G G7 Gdim Cm G D7

B Whole notes: 1st X clar, 2nd X tbn, last X cor
Band G D7 G B7 G [Break]

C G D7 G E7 D7 G G7 Gdim Cm ⊕ G D7

C G E7 D7 G G7 Gdim Cm ⊕ G D7

C G G7 F#7 F7 E7 Tbn G G7 Gdim Cm G B 1X, end

Ending ⊕ G G D7 G

Routine: Intro, A A, B B, A, C, B, Ending.

To extend tune, solos on A, jam C 2-3 X before final B w/ending

Room Rent Blues

Bb Book

136

King Oliver, '23;
c. Irving Newton, 1923

4/4 ♩ = 178

On Dodds' (clar) solo, Lil Hardin (pno) varies some chords.

Intro

C7

F

Verse

Am Rhythm 4/4, horns tango

E7

E7

Am

A7

Dm

E7

Am

Horns 4/4 C7

Chorus

C7 - Cdim G7 C7

F F7 Fdim C7 F

C7

F

F

D7

Gm

G7

G7

C7 [Break -----]

C7

F F7 Fdim C7 F

C7

F

D7

G7

C7

F F7 Fdim C7 F

(C7)

Routine: Intro, V C, clar, etc. solos C C, Band C C ext. ending

Sage Hen Strut (1)

Adapted from Yerba Buena JB Good Time Jazz record

c. Lu Watters, 1944

Intro G7 A^b7 G7 A^b7 G7 A^b7 G7

A Cm Fm C[#]7 Fm C[#]7 G7 Cm Fm G7 A^b7 G7 A^b7 G7 Cm C[#]7

B B^b7 C[#]7 Fm B^b7 E^b B^bdim B^b7 E^b C[#]7 B^b7 C[#]7 Fm B^b7 E^b E^bdim [CLAR. Break]

1. B^b7 E^b C[#]7 2. B^b7 E^b G7

C Piano Cm Fm C[#]7 Fm C[#]7 G7 Cm Fm G7 A^b7 G7 A^b7 G7 C C[#]7

Routine: Intro, A B B A, Dogfight, C n X w/ extended ending.
Optional Piano (or Banjo) solo is A chords.

Sage Hen Strut (2)

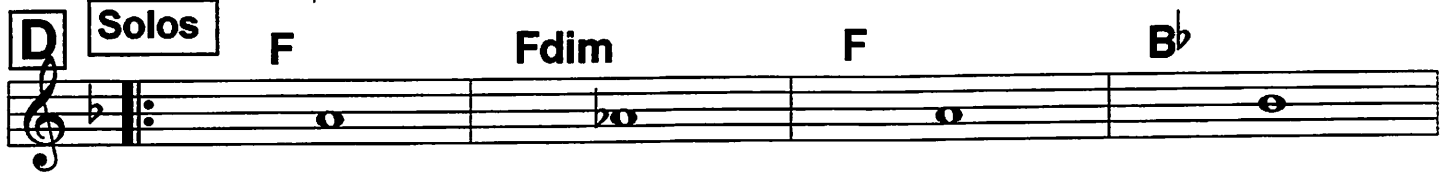
Bb Book

137

Dogfight



Solos



Ending



San Francisco Bay Blues (1)

2-beat ♩ = 162

c. J. Fuller, 1959

Chorus

The Chorus section consists of 16 measures of music in 4/4 time, written in treble clef. The melody is composed of eighth and quarter notes, with some measures featuring triplets. Chord symbols are placed above or below the staff to indicate the harmonic structure. The sequence of chords is: C, F, C, F, C, Fm⁶, C, A⁷, D⁷, G⁷, C, F, C, F, E⁷, F, Fm⁶, C, A⁷, D⁷, G⁷, C. The section concludes with a double bar line.

Verse

The Verse section consists of 16 measures of music in 4/4 time, written in treble clef. The melody continues with eighth and quarter notes. Chord symbols are placed above or below the staff. The sequence of chords is: C, C⁷, F, C, F, Fm, C, A⁷, D⁷, G⁷. The section concludes with a double bar line.

Routine (opt.): Chorus, voc. V C, solos on C, voc. Patter, C 1-2 X or voc. out

Patter **C** **C7**

Chorus

(I got the) Blues when my baby left me by the San Francisco Bay./// // She's takin' an Ocean liner and she's gone so far a- way./// /// I Didn't mean to treat her so bad, // she's the best gal I ever had. // She Said goodbye, gonna make me cry, | I'm gonna lay down and die.///

Haven't got a nickel, ain't got a lousy dime./// // If she Don't come back, I think I'm gonna lose my mind./// // If she Ever comes back to stay, / there's gonna be another brand new day,/// Walkin' with my baby down by the San Francisco Bay./// ///

Verse

Sittin' down and lookin' through my back pack, // wond'rin' which way to go./// Woman I'm so crazy 'bout, / she don't want me no more./// Think I'll take me a freight train, // because I'm feelin' blue, // | Ride all the way til the end of the line, | |thinkin' only of you.///

Patter

Meanwhile in another city, //, just about to goin- sane./// | Seems like I heard my baby, the way she used to call me. / If she Ever comes back to stay, / there's gonna be another brand new day,/// Walkin' with my baby down by the San Francisco Bay./// ///

Santa Claus Blues

Red Onion Jazz Babies (instr.) 11/26/24 (Eb); Clarence Williams
Blue Five w/Eva Taylor (Bb), 10/8/25 (230), 10/16/25 (82)

C. Kahn, Straight, 1924

4/4 2-beat ♩ = 172

Chorus

Chorus

F Fdim F Fdim Fmaj⁷ C⁷ F F⁷

B^b B^bm F C⁷ Fmaj⁷ D⁷

G⁷ C⁷ F Fdim F Fdim F F⁷

B^b B^bm G⁹ Fdim C⁷ F E⁷ F E⁷ C D⁷ C C⁷

F F⁷ B^b B^bm C⁷ F

Verse

Verse

F B^bm F C⁷ F

F B^bm F G⁷ C⁷

F B^bm F F⁷ B^b

G⁷ C A⁷ D⁷ G⁷ C⁷

Save It Pretty Mama

Bb Book

140

♩ = 100 ♩ = 110
4/4 2-beat

Chords from 12/5/28 Savoy Ballroom Five rec., used on later LA and other recs. The recs don't play it straight, so book melody used. Book verse is a later add-on not on jazz records.

Louis Armstrong '28
c. Don Redman, 1928

Chorus

G Em A⁷ D⁷ Am D⁷

G Bm B⁷ Em A⁷ D⁷ D⁺

G E⁷ (Em) A⁷ D⁷ D⁺ Am D⁷

G⁷ (G) G⁷ C Cm G D⁷ G D⁷ G (D⁷)

Verse

G Dm E⁷ A⁷ D⁷ G D⁷

G F^{#7} Bm Gm D B⁷ A⁷ D

G Dm E⁷ A⁷ D⁷ G D⁷

G G⁹ B⁷ Em⁷ Cm G Gdim A⁷ D⁷

[Armstrong's vocal, which doesn't follow the measures]

(Now) Save it pretty mama, day by day, please, honey,
don't give none a- way.///

Let it pile up honey, then if you say,
I'll be around to spend the day.///

I have an 'ot of lovin' that can't be beat,
my way of huggin' is a treat.///

I know we/ can agree, so save it pretty mama,/ save it all for me./

Shake It And Break It

Lanin's Southern
Serenaders '21
King Oliver '30; c. 1920

2-beat

♩ = 182

Oliver omits C. Lanin makes C essential, uses good stock chart

A **Em** **C** **B7** **Em** **B7** **Em** **Em** **C** **B7** **Em** **Edim** **B7** **B+** **Em** **E^b7**

B **Solos** **D7** **G** [Break (Optional)] **Em** [Break (Optional)] **E** **E7** **Am** Shout: Shake it! [Break ---] **E^b7** Break it! [Break ---] **Gdim**

C **G** [Break ---] **Gdim** **G** [Break ---] **Gdim** **G** **A⁹** **D7** **G**

G [Break -----] **Ddim** [Break -----] **C** **E^b7**

A7 **D7** **G** **Gdim** **D7** **Gdim**

G [Break -----] **D7** **Ddim** **C** **E^b7**

A7 **D7** **G** **D7** **G**

Routine: A B B C, A, solos on B, C C out. Mess with it.
Line C 3 pattern can also be used on line C 1.

Shake That Thing

Bb Book

142

4/4 2-beat

From sheet music. Abe Lyman's 2/1/26 record is great.

C. Williams w/Eva Taylor
c. C. Jackson, 1926

184

1. F F7 Fdim Edim F C+

2. F F7 Fdim Bbm F

Any tempo works--Ethel Waters did it very slowly. If using the Interlude, key the tempo on the effectiveness of the Charleston beat in kicking the tune. Waters and Williams didn't use it, tho' it's in the sheet music.

Instr. Interlude

1. Down in Georgia, got a dance that's new. There ain't nothin' to it, it's easy to do, called Shake that thing,/ /// shake that thing./ || I'm gettin' Sick and tired of tellin' you to shake that thing./// /||
2. Ain't no Charleston, ain't no Pigeon Wing,/ all you gotta do is shake that thing,/ Shake that thing,/ /// shake that thing./ || I'm gettin' Sick and tired of tellin' you to shake that thing./// /||
3. Had a little dog,/ name was Tige, used to sit right by my side and shake that thing,/ Shake...
4. My Uncle Dud,/ sick in bed,/ Doctor says he's almost dead from Shake...
5. Mama, Mama look at Sis,/ out in the back yard doin' the twist, she's Shake...
6. Now the old folks are doin' it, young folks too,/ the old folks learn the young folks what to do, called Shake that thing,/ /// shake that thing./ || I'm gettin' Sick and tired of tellin' you to shake that thing./// /||

She's Cryin' For Me (1)

NORK; c. Santo Pecora, 1925

2-beat ♩ = 164

From the 1/23/25 rec; F (minor strain) not in the two 3/26/25 versions.

A

Gm E^b7 D⁷ Gm E^b7 D⁷

Gm E^b7 D⁷ Gm E^b7 D⁷

Cm Gm Cm Gm Cm Gm E^b7 D⁷

Gm E^b7 D⁷ C⁷ F⁷ F[#]7 F⁷

B

B^b F⁷ B^b Fdim

F⁷ B^b F⁷

C Cornet B^b

F⁷ 1. B^b F⁷

2. F⁷ B^b B C

C[#] D [Piano (banjo) break - D⁷.....]

D Solos G G⁷ C G

D⁷ 1. G 2. G⁷ C⁷ F⁷

She's Cryin' For Me (2)

Bb Book

143

E Band B \flat

F7 B \flat Fdim

Clarinet B \flat B \flat m

F Clarinet B \flat m

F7 B \flat m

B \flat m

F7 B \flat m

G Out 1-2 X B \flat Fdim F7 B \flat

B \flat Fdim F7 1. B \flat F7

Ending B \flat B \flat 7

Routine: As written.

Shreveport Stomp (1)

4/4 ♩ = 222

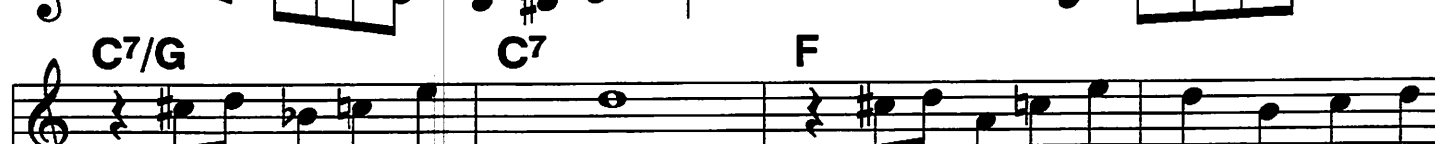
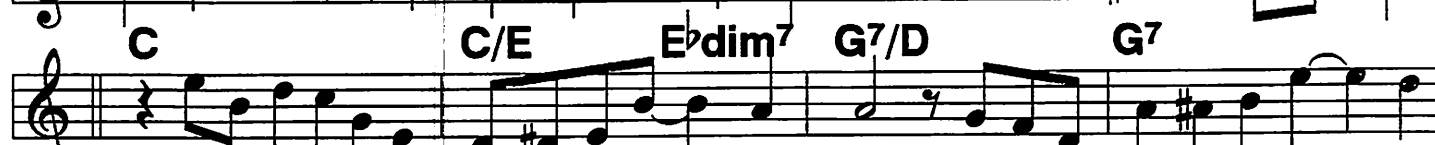
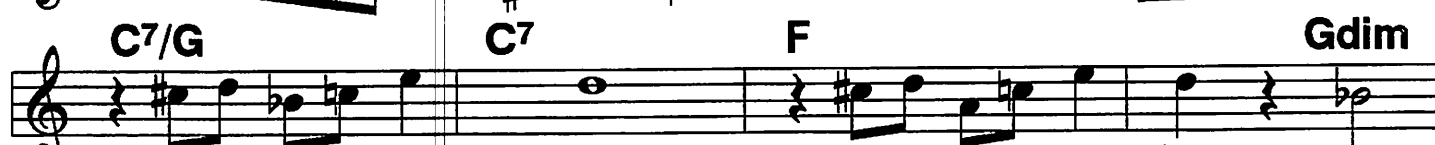
Adapted from the sheet music; routine, dogfight, ending from record

c. Jelly Roll
Morton, 1925*Transcription of clarinet solo is available separately*

Intro



A



B



G **Back to A, then Dogfight**

Dogfight *No Chords*

C Solos **G⁷** **C⁷** **F** **Bdim**

C⁷/G **C+⁷** **F** [Break - - - - -]

G⁷ **C⁷** **F** **Bdim**

C⁷ **Fm** **D⁷** **C⁷** **D⁹** **G⁷** **C⁷** **B^bm** **C⁷** [Break - - - - -]

G⁷ **C⁷** **F** **Bdim**

C⁷/G **C+⁷** **F** **A⁷**

D⁷ **Gm₃** **A⁷** **Dm₃**

G⁷ **C⁷** **F**

Record ending *Top note Clar, bottom Tpt*

(F)

Routine: Intro, A B A, Dogfight, C, solos on C, C C (ending optional)

Sidewalk Blues (1)

4/4 ♩ = 172

c. Jelly Roll Morton, 1926

Intro **F** *Piano or rhythm* **F** **F** *[Trombone break -----]*

[Cornet Break -----] **B \flat** *[Clarinet break -----]*

clar *trill* **C7** **E \flat 7** **Gm** **E \flat 7** **C7** **C7**

A **Off-beats** **Cornet** **F** **F** **F** **F** **F** **F** **F7** **F7**

B \flat **B \flat** **B \flat** **B \flat** **F** **A7** **D7** **D7**

G7 **G7** **C7** **C7** **F** **F7** **Fdim** **B \flat m** **F** *[No chords -----]*

4 beats **F** **F7** **Fdim** **B \flat dim** **F** **B \flat** **F7** **F \sharp 7** **G7** **A \flat 7** **A7**

B \flat **Bdim** **F** **A7** **D7**

G7 **C7** **F** **F7** **B \flat** **B \flat m** **F** **C7**

B **Clar solo** **Off-beats** **F** **F7** **4 B \flat** **F** **D7** **8**

G7 **C7** **F** **Cornet** **G7** **C7** **F**

Sidewalk Blues (2)

Bb Book

145

Dogfight F7 (E E^b Dm C7 B^b Am C7) F7 Gdim F7

Cor **Tbn**

C Solos B^b D7 Ddim G7

C⁹ F7 F+ B^b6 Bdim Cm7 F7₃

B^b Gm7 Fdim Dm

A7 B^b7 A7 Dm [Break: on record 1st X=sound effects] (F7)

B^b D7 Ddim G7

C⁹ F7 Gm B^b+ B^b7 **Last X to ⊕**

Band each X E^b E^bm B^b G7

C7 F7 B^b F9

Ending E^b E^bm B^b G7

C7 F7 B^b

Tag B^b F7 B^b F7 B^b

B^b F7 B^b a-o-o-gah!!

Skid-dat-de-dat (1)

Hot Five '26;
c. Lil Hardin, 1926

4/4

♩ = 120

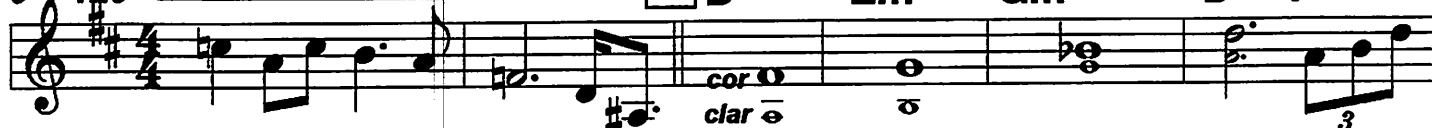
Cornet intro--slow

A

♩ = 120

D Em Gm

D [Cornet bk



(D) Cornet - [D small notes = Clar Em



Gm

D

G



D

[Trombone break -]



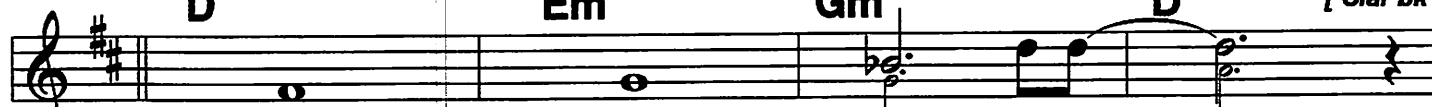
D

Em

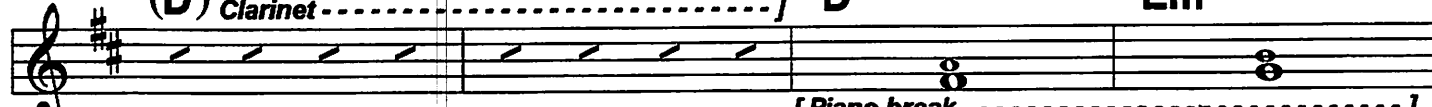
Gm

D

[Clar bk



(D) Clarinet - [D Em



Gm

D

[Piano break -]

(D)

(A7)



D

Em

Gm

D



G

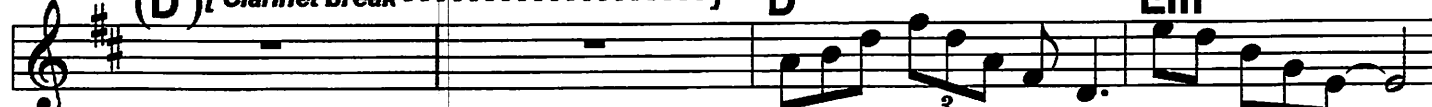
D

D

Em



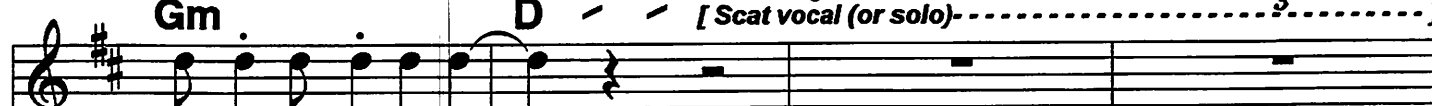
(D) [Clarinet break -] D Em



Gm

D

[Scat vocal (or solo) -]



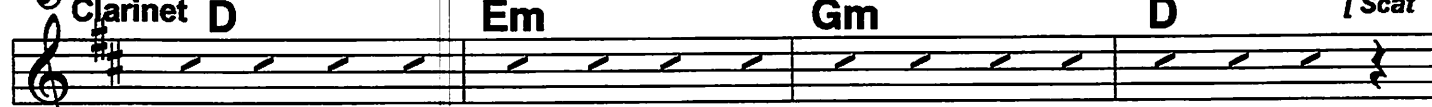
Clarinet D

Em

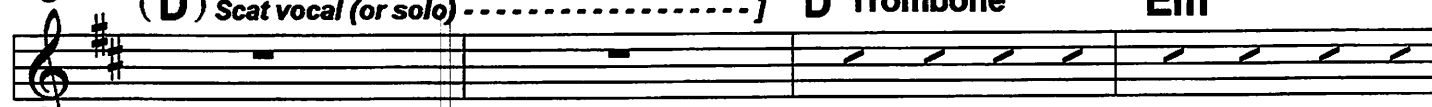
Gm

D

[Scat



(D) Scat vocal (or solo) -] D Trombone Em



Skid-dat-de-dat (2)

Bb Book

146

The musical score is written for three instruments: Clarinet, Trombone, and Cornet. The key signature is D major (two sharps). The time signature is 11/16/26, indicating a continuous, non-standard meter. The score is divided into several systems, each with a staff for the Clarinet, Trombone, and Cornet. The Clarinet part is marked with a 'C' in a box. The Trombone part is marked with a 'T' in a box. The Cornet part is marked with a 'C' in a box. The score includes various musical notations such as notes, rests, and accidentals. There are also several instances of 'break' and 'tag' markings, indicating where the music can be stopped or restarted. The lyrics are written below the staves, with some parts in brackets indicating optional or solo sections. The overall structure of the piece is a continuous loop, as indicated by the '11/16/26' time signature and the 'break' markings.

Gm D Clarinet G

D [Scat vocal (or solo) -----]

Clarinet D Em⁷ Gm D

(D) [Trombone break -----] D Em

Gm D [Trombone break -----]

D Em Gm D [Cornet -

G D D [Cornet break -----]

D Em

Gm D [Scat tag -----] D

D⁷

This is the complete 11/16/26 record. It's a concert piece that just rolls on continuously, so letter divisions are mainly practice guides. Most of the breaks are left to your muse, since I don't think they're worth recreating.

Soap Suds (1)

From Morton's St. Louis Levee Band 5/12/26 record.

c. J.R. Morton, 1926

4/4 ♩ = 154

Intro

Intro

Chords: A, A, A, E⁷, E⁷dim, Edim, E⁷, E⁷

Band

Chords: A, A, A, B⁷, B⁷, B⁷, E⁷₃, B⁷, E⁷, A, Adim, E⁷, A, A, A, B⁷, B⁷, B⁷, E⁷₃, B⁷, E⁷, A

(A) Trombone vamp

A⁷ Band

(A) Trombone vamp

A⁷

D, **Dm**, **A**

Trom Clar 8

Cornet

Trom Clar 8

Cornet

A⁷

Trom

D, **Dm**, **A**, **4 D**, **Dm**, **A**, **E⁹**

Soap Suds (2)

Bb Book

147

C Solos

D Band

E Out

Trom

Sobbin' Blues (1)

King Oliver, '23, 27; NORK
'23; c. Kassel, Berton, 1923

4/4 ♩ = 148

Intro G A⁷ D⁷ G⁷ C D⁷

Bks ad lib G [Clar break ----] G⁷ [Clar break ----] C [Clar break -----] Cm [Clar break ----]

Slide whistle G A⁷ D⁷ G D⁷ G⁷ C A⁹ D⁷

Band G D⁷ [Cornet break -----] G⁷ C [Cornet break ----- B⁷-] A⁹ D⁷ G G⁷ Cdim Cm G

Routine: Basically as written. Substitute another instrument if no slide whistle (musical saw works)

Sobbin' Blues (2)

Bb Book

148

Oliver '27 uses Vamp-Patter as Intro, Verse, omits A

Vamp

Patter

Clar. solo

[Cornet break -----]

[Cornet break -----]

[Cornets -----]

Tag

Shim-me-sha-wabble

The records vary, so this is the book version. NORK is the standard; the 1st rec. (3/12/23) is basically straight.

NORK, 1923; c. S. Williams, 1916

4/4 ♩ = 192

Intro vamp



Routine: Intro, A, B, C, Intro, A, B, C solos, Jam C 2-4 X out.

Southern Stomps

(Bb Book)

150

4/4 ♩ = 120

Mainly take 1. Take 2 varies often; last 6 bars used here

King Oliver '23;
c. R.M. Jones, 1923

Other patterns ok

Intro

B \flat 7

A7

Tuba 16 L

D A on, Pno &/or Tbn do boogie rhythm

Band

D7

Ddim

D7

Start solo

G

B \flat 7

D

Out

[Clarinet break -----]

[Cornet Break --3-----]

D7

Ddim

A7

D

G

B \flat 7

D

[Clarinet break -----]

G

B \flat 7

D

[Cornet Break -----]

A7

D

G

D

G

3

4

D

A7

D

[Clarinet only -----]

A7

D

Routine: Intro,
A B A B, solos
on B, C out

St. Phillip Street Breakdown (1)

Bb Book

Excerpted from 4/27/57 Manchester Free Trade Hall Concert with Ken Collyer.

This solo performance is a classic of the 40s-50s New Orleans Revival

c. George Lewis, 194?

4/4 ♩ = 240

A A, B C, D, to p. 2

The musical score is written for a single melodic line in 4/4 time, with a tempo of 240 beats per minute. It is divided into four sections: A, B, C, and D. Section A (measures 1-8) starts with a C major chord and ends with a C7 chord. Section B (measures 9-16) also starts with a C major chord and ends with a C7 chord. Section C (measures 17-24) starts with a C major chord and ends with a C7 chord. Section D (measures 25-32) starts with a C major chord and ends with a C7 chord. The score includes various musical notations such as eighth notes, quarter notes, and half notes, as well as accidentals (sharps and naturals). Chord symbols (C, C7, F, G7) are placed above the staff to indicate the harmonic structure. The key signature is one flat (Bb), and the time signature is 4/4.

151

EE, BC, F, G, var. of E, Out

**hold this
note 12
more bars.**

3 page version covering the whole recording is available separately.

Stampede (1)

c. & rec. Fletcher
Henderson, 1926

2-beat ♩ = 238

[Piano -----]

[Saxes -----]

[Brass -----]

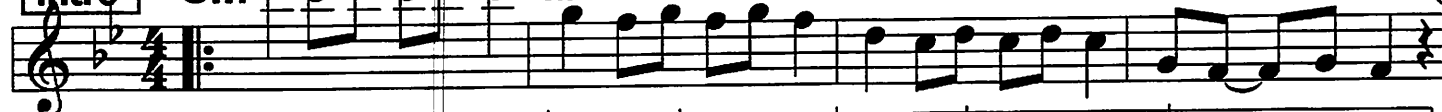
Intro

Cm

Gm

Dm

Fm Gm Fm Gm



E♭

E♭m

1. B♭

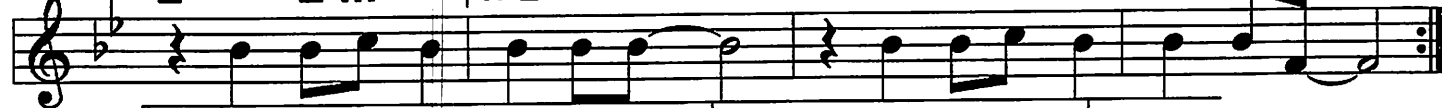
B♭7

E♭

E♭m

B♭

F7



2. B♭

D7

G7

C7

E♭

Edim

F#7

F7

B♭



B♭7



E♭7



D7

Gm

E♭7

Gm



C7

B7

B♭7

A7

A♭7

G7

F#7

F7



B♭7

E♭7

D7

Last X



Band

G

Am

C#dim

Cm

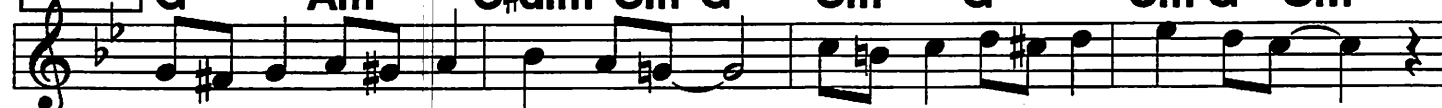
G7

Cm

G7

Cm

G7



Pno bk

Sua



Pno bk

Sua

B♭

F7

B♭

Gdim

B♭

Dm

B♭7

Routine: Intro (bars 5-8, 13-16 can be solos), A, Tsx solo on A (last 8 bars by band, bks by sx), Interlude, B B B (2 can be solos), A w/coda
 From the stock chart, which follows but simplifies the record (hear the nice tpt, cor. solos)

Stampede (2)

Bb Book

152

Interlude

[Horn break -----]

The musical score consists of ten staves. The first staff is an interlude with a horn break. The second staff begins with a key signature change to Bb (3 X) and features chords Gm, Eb7, 4 Gm, Eb7, and 8. The third staff has D7 and G7. The fourth staff has C7 and F7 [Break -----]. The fifth staff has Gm and Eb7. The sixth staff has Gm and Eb7. The seventh staff has Gm, D7, Gm, D7, Gm, D7, and G7. The eighth staff has C7 and F7, followed by a horn break (1. 2. [Horn break -----]). The ninth staff has Eb9, C#9 D9, and 3. Bb7 Eb7. The tenth staff has Bb7, Eb7, and a box indicating 'To A 1 X, out on Coda ⊕'. The final staff is marked 'Out ⊕' and contains Gm, D7, Gm, D7, Gm, D7, G7, C7, F7, Bb, Ebdim, Edim, Adim, and Bb.

Hear Savoy Bearcats 8/11/26 record at 276.

Steamboat Stomp (1)

Jelly Roll Morton '26;
Boyd Senter, 1926

4/4 ♩ = 240

Intro **F** [No chords -----] **C7** **Cdim** **C7**

A **F** **C7** **F** **C7** **D7** **G7** **C7** **F** **C7** **F** **C7** **[Cor break -----]** **F** **D7** **G7** **C7** 1. **F** **C7** **E^b7** **To B**

2. **F** **To Dog fight** **B** **D7** **B B+C (or B B), A, Dogfight** **G7** **C7** **F** **[Cornet break -----]** **D7** **G7**

1. **C7** **F** **[Clarinet break -----]** 2. **F** **Gdim** **G7** **C7** **2nd X To A**

CLAR over B **D7** **G7** **[Break -----]** **C7** **D7** **G7** **F** **To A, then Dogfight**

Steamboat Stomp (2)

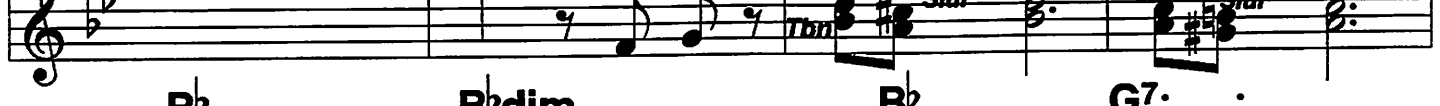
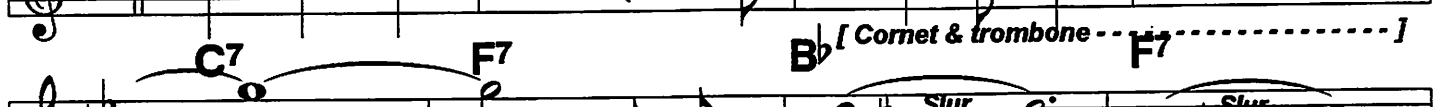
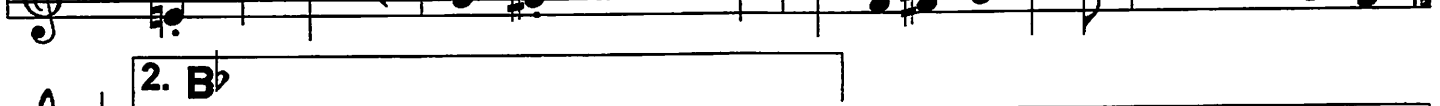
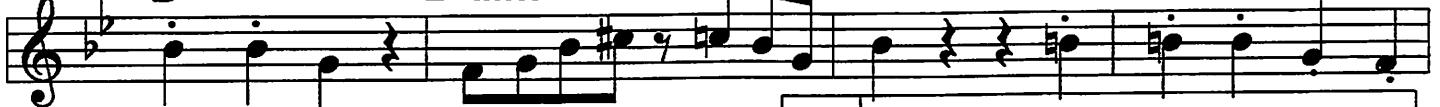
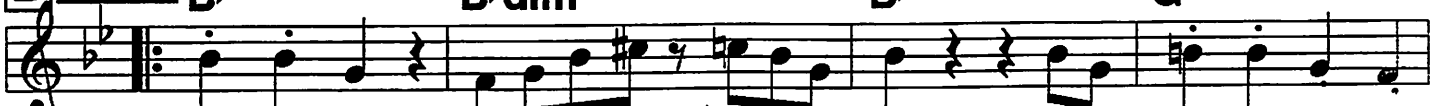
Bb book

153

Dogfight



Solos



Omer Simeon's playing on this record could be the definition of "hot" clarinet.

Routine: Intro, A, B B, A, dogfight, Solos on D, D D, piano, E w/tag. On record, B 2d X is clarinet-trombone duet, break by clar.

Sugar Foot Strut

Verse lead from 3/5/57 Jimmy McPartland record,
LA gives only an impression of it.

Armstrong Hot 5 '28,
Charleston Chasers; c.1927

4/4 ♩ = 184

Chorus

The Chorus section consists of eight staves of music in 4/4 time, key of B-flat major. The melody is written in treble clef. The harmonic progression is as follows:

- Staff 1: F, Bbm, F, Bbm, Fdim
- Staff 2: F, G7, C7, F, C7
- Staff 3: F, Bbm, F, Bbm
- Staff 4: F, G7, C7, F, F7
- Staff 5: Bbm, Bbm, F
- Staff 6: G7, C7
- Staff 7: F, Bbm, F, Bbm
- Staff 8: F, G7, C9, F

Verse

The Verse section consists of four staves of music in 4/4 time, key of B-flat major. The melody is written in treble clef. The harmonic progression is as follows:

- Staff 1: F, Cdim, C7, F
- Staff 2: F, F7, Bbm, G7, C7
- Staff 3: Bbm
- Staff 4: Bbm, G7, C7

Sundown Mama

(Bb book)

155

4/4 2-beat ♩ = 104

c. K.O. Eckland, 1977

Chorus

Musical notation for the Chorus of 'Sundown Mama'. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The melody is written on a single staff. Chord symbols are placed above the staff at various points: D7, G7, C7, A7, Dm, G7, C7, Eb7, D7, G7, C7, F7, Bb, E7, A7, D7, G7, Bb7, C+, C7, F.

Verse

Musical notation for the Verse of 'Sundown Mama'. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The melody is written on a single staff. Chord symbols are placed above the staff at various points: F, G7, C7, F7, Bb7, G7, C7, F, C, Dm, C, A7, Dm, G7, C7, F, G7, C7, F7, Bb7, G7, C7, F, C, G7, C, A7, Dm, G7, C7, Gm, D7, G7, C7, Eb7.

Routine: Vocal Chorus, Verse, Chorus. Verse between choruses is ad lib, and is used to introduce Midnight Willie, so always do it that way. You can frame the vocal with instrumental choruses.

Sunset Cafe Stomp (1)

4/4 ♩ = 214

From 11/16/26 record. May Alix vocal omitted. Can play it like a regular pop tune. Good ending for your tool box

Armstrong Hot 5 '26;
c. LA, Venable, 1926

Piano intro

Two staves of piano introduction. The first staff contains a melodic line with eighth and sixteenth notes. The second staff continues the melody and includes a bracketed section labeled "[Clarinet break -----]" followed by the word "Cor pup".

Chorus

Chorus section spanning ten staves. The notation includes various chords and melodic lines. Chords are labeled as follows: C, G7, C, G7, E7, A7, D7, G7, C, C7, F, D7, G7, Cdim, Gdim, G7, C7, F, F6, Cdim, C, A7, D7, G7, C, E7, A7, D7, G7, C. The section ends with a double bar line.

Verse

Cornet solo

Verse and Cornet solo section spanning two staves. The first staff begins with a C chord and contains a melodic line. The second staff continues the melody and includes D7 and G7 chords.

Sunset Cafe Stomp (2)

Bb Book

156

The musical score is written for a Bb instrument and consists of the following sections and parts:

- Staff 1:** Melody line with chords G7, C, G7, C.
- Staff 2:** Melody line with chords G7, C, G, D7, G.
- Staff 3:** Melody line with chords G7, (Gdim), G7, and an accent mark (>) over a final note.
- Staff 4:** Labeled "Last X", it contains a series of rhythmic slashes. Chords above are C, Gdim, G7, G7, and C [Optional break ---].
- Staff 5:** Labeled "E7", it contains a series of rhythmic slashes. Chords above are A7, D7, and G7 [Optional break ---].
- Staff 6:** Labeled "C", it contains a series of rhythmic slashes. Chords above are C7, F, D7, G7, Cdim, Gdim, and G7.
- Staff 7:** Labeled "Out", it contains a melody line with chords C, C7, F6, F6, F#dim, C, A7, D7, G7, C, Gm, and A7.
- Staff 8:** Labeled "D7", it contains a melody line with chords G7, C, C7, and a "Cornet solo" box.
- Staff 9:** Labeled "Cornet F", it contains a melody line with a "Band" box, F#dim, C, and A7.
- Staff 10:** Labeled "D7", it contains a melody line with chords G7, C, A7, D7, G7, C, and a "Cor." (Cornet) instruction.
- Staff 11:** Labeled "Ending", it contains a melody line with chords C, G+, and C. An instruction "Band play Charleston rhythm" is written above the staff.

Routine: Intro, Chorus, Verse, (vocal Chorus?), solos on Chorus; melody Chorus; "Last X": jam 24, out with Louis' lead and ending.

Sweet Baby Doll

Oliver record not special, so this is book version of pop tune. . .

King Oliver '23
c. 1919

4/4 2-beat

Chorus

Musical notation for the Chorus, 4/4 2-beat. The key signature is Bb (two flats). The notation consists of five staves of music. Chord symbols are placed above the notes: G7, C7, F7, Bb, G7, C7, Bbdim, Bb, G7, C7, F7, Bb.

Verse

Musical notation for the Verse, 4/4 2-beat. The key signature is Bb (two flats). The notation consists of four staves of music. Chord symbols are placed above the notes: Bb, Bbdim, F7, Bb, Bbdim, F7, D7, Gm, C7, F7, Bb, Bbdim, F7, D7, Gm, D7, Gm, G7, C7, F7.

Sweet Like This

(Bb Book)

158

Melody from the copyright sheet, chords from record

c. Oliver, 1929

4/4 2-beat ♩ = 94

Intro

Adim D7 G7 Gm7 C7 F

Verse

F F7

Bb7 Bbm F Cdim

C7 Gm7 C7 F / / Fdim C7 C+

Chorus

Adim D7 G7 C7 F

Adim D7 G7 C7

F7 Bb Bbm

Adim D7 G7 C7 F

Record intro

No rhythm

(F) (C+ F) (F C+) (F C7 C+)

Play this nice dance tune with a lilt, ie. very slight syncopation.
In line 7, all of bar 4, Oliver record uses Abdim.

Sweet Lovin' Man

Book melody

King Oliver '23; NORK '22, '23;
c. Lil Armstrong, Walter Melrose, 1923

4/4 ♩ = 152 NORK '23 ♩ = 138

Intro

Verse

Chorus

1. C **2. C** **Oliver tag**

NORK ending

[Cornet -----] [Clar ---] [Cornet -----] [Clarinet -----]

This nice tune's "book" melody stands on its own. Oliver and NORK mostly just rephrase the melody, so only KO's intro, KO and NORK tags are included here.

Sweet Mama

12/10/29 Brunswick. Great dance tune.

Bb Book

160

Lilting 2-beat ♩ = 133

c. Ellington, 1929

Intro B \flat E \flat Cm 7 B \flat - Cm 7 E \flat m B \flat

Chorus B \flat C 7 F 7 Fdim F 7 B \flat Gm Cm 7 F 7 B \flat C 7 F 7 Fdim Cm 7 F 7 B \flat E \flat m B \flat D 7 G 7 C 7 F 7 Fdim F 7 B \flat Gm Cm 7 F 7 B \flat C 7 F 7 Fdim F 7 B \flat E \flat m 7 B \flat \oplus Ending B \flat E \flat Cm 7 B \flat - Cm 7 E \flat m B \flat

The record just repeats the chorus with minor variations.
The key to playing it right is square 2-beat with light popping rhythm, and the light syncopation written into the melody.

Tailgate Ramble

4/4 2-beat ♩ = 206 Solos & out chor. = 1st 16 bars 2 X.

Dukes of Dixieland;
c. W. Manone, 1944

Dukes ver.

End

Book melody (orig. F) Dukes ver. was lifted from Wingy's record, is simplified here.

Chorus

Verse

T'ain't Nobody's Biz-ness If I Do

162

Bb Book

4/4 2-beat ♩ = 115

BS record in Eb, sung slowly

Bessie Smith '23; Cl. Williams
Blue 5 '23; c. Porter Grainger, 1922

Verse

Musical notation for the Verse section, consisting of four staves of music in 4/4 time. The key signature has one flat (Bb). The notes are: Staff 1: C4, D4, E4, F4, G4, A4, Bb4, C5. Staff 2: D4, E4, F4, G4, A4, Bb4, C5. Staff 3: D4, E4, F4, G4, A4, Bb4, C5. Staff 4: D4, E4, F4, G4, A4, Bb4, C5. Chords are indicated above the notes: C, E7, Am, E7, A7, Em7, A7, Dm, A7, Dm, D, D7, Ab7, G7.

Chorus

Musical notation for the Chorus section, consisting of eight staves of music in 4/4 time. The key signature has one flat (Bb). The notes are: Staff 1: C4, D4, E4, F4, G4, A4, Bb4, C5. Staff 2: D4, E4, F4, G4, A4, Bb4, C5. Staff 3: D4, E4, F4, G4, A4, Bb4, C5. Staff 4: D4, E4, F4, G4, A4, Bb4, C5. Staff 5: D4, E4, F4, G4, A4, Bb4, C5. Staff 6: D4, E4, F4, G4, A4, Bb4, C5. Staff 7: D4, E4, F4, G4, A4, Bb4, C5. Staff 8: D4, E4, F4, G4, A4, Bb4, C5. Chords are indicated above the notes: C, E7, Am, C7, F, F#dim, C, G7, C, A7, D7, G+, C, E7, Am, C7, F, F#dim, C, G7, C, Dm7, Cdim, C, G7, C, E7, Am, C7, F, F#dim, C, G7, C, A7, D7, G+, C, E7, Am, C7, F, F#dim, C, G7, C.

Tears (1)

See note bottom p. 2

Oliver '23;

c. Armstrong/Hardin, 1923

4/4 ♩ = 240

Intro

Intro

A

B

Chords: F, C7, F, Dm, A7, Dm, Gm7, C13, F, C7, F, C7, Dm, D7, G7, C7, F, Dm, G7, C7, Bb/E, F/C, D7, G7, C7, F, Dm, Am, Bb, Bdim, F/C, D7, G9, C7, F, Dm, F, A7, Bbmaj7, Bbm, F, Gm7.

Tears (2)

Bb Book

163

Intro, A, then C

Horn Break Chorus

Chords and markings in the score:

- Staff 1: C, F, Dm [Cornet break]
- Staff 2: F, Am [Cornet break]
- Staff 3: B \flat , Bdim, F/C, D 7
- Staff 4: G 7 , C 7 [Cornet break]
- Staff 5: F, Dm [Cornet break]
- Staff 6: F, A 7 [Cornet break]
- Staff 7: B \flat maj 7 , B \flat [Cornet break] (B \flat m 6)
- Staff 8: F, Gm [Cornet break]
- Staff 9: F, C 7 , F [Cornet break] Dm A 7 Dm [Cornet break]
- Staff 10: Gm 7 , C 13 , F [Play B, Intro as tag]

Routine: Intro, A B, Intro, A, solos on B, Intro A C, B 1 X, Intro as ending.

Melody from LoC Copyright sheet (in F); this is the only written statement of the composition. Chords are from the record (in Eb). This sheet in Eb for playing along, and because it's the tune's final version. The differences between the COP sheet and the record are basically the band's stylistic.

Terrible Blues (Instr.)

4/4 ♩ = 112

Red Onion Jazz Babies w/Armstrong 11/26/24.
Starts 120, ends at 112.

c. C. Williams, 1924

Intro

E7 A7 D D7 G Gm D A7 D

A

D D7

G D

A7 D A7

B

D D7

G Gm D F#7 B7

E7 A7 D A7

C

D **Cor. solo** G D D7

G D Adim

A7 D G A7 D A7

D D **2X out** D [Cornet break - - - - -] D7 [Cornet break - - -]

G Gm D F#7 B7

E7 A7 D D7 G Gm D A7 **Tag** D D7

Texas Moaner

Bb Book

165

From 10/17/24 instrumental record. Alberta Hunter w/ Red Onion Jazz.
Babies; 11/6/24 record is in C, all vocal, same melody.

Armstrong, Bechet, '24;
Clara Smith '24; c. Blythe, 1924

♩ = 82
4/4 ♩ = 88

A

B **Out**

1. (I was) Born in Texas,/ But I/ didn't stay./// ||| I was
Born in Texas,/ But I/ didn't stay./// ||| 'cause my
Cruel daddy caught me right a- way./// ||| I

2. Brought my man here,/ tried to treat him right./// ||| i
Brought my man here,/ tried to treat him right./// ||| He got ex-
Cited about a woman, went out ev'ry night./// ||| Now you can

3. Talk about Texas,/ I mean Texas,/
Texas people are your friends.// Oh you can
Talk about Texas,/ I mean Texas,/
Texas people are your friends.// 'Cause when
One don't want you, the other one will take you in.

There'll Be No Freebies (1)

(At Miss Jenny's Ball)

AKA "Jenny's ball". 2/19/31 record key.

Mamie Smith '31;
c. Nathaniel Reed, 1924

2-beat ♩ = 172 ♩ = 202 Try this

Verse

Verse

Dm

Dm

Bdim A7

Dm

C C#m7(b5) Dm7 G7 C C7

Chorus 1

Solos

Chorus 1 Solos

F C7

F C7

F7 Bb

G7 C7 G7 Cdim C7

F C7

F7 Bb

F D7

G7 C7 F

There'll Be No Freebies (2)

Bb Book

166

Chorus 2

(At Miss Jenny's Ball)

The musical score for Chorus 2 is written for a single melodic line on a treble clef staff. The key signature has one flat (Bb). The tempo is marked 166. The score consists of 16 measures. The first measure is a whole note E4. The second measure is a whole note F4. The third measure is a whole note G4 with a sharp sign. The fourth measure is a whole note A4. The fifth measure is a whole note B4. The sixth measure is a whole note C5. The seventh measure is a whole note B4. The eighth measure is a whole note A4. The ninth measure is a whole note G4. The tenth measure is a whole note F4. The eleventh measure is a whole note E4. The twelfth measure is a whole note D4. The thirteenth measure is a whole note C4. The fourteenth measure is a whole note B3. The fifteenth measure is a whole note A3. The sixteenth measure is a whole note G3. The score includes several accidentals and dynamic markings. Above the staff, there are several chord symbols: E, F, B7, C7, F7, G7, Bb, C#7, and F. There are also several 'Break' markings with dotted lines. The score is written in a single system.

Routine: Verse, Chorus 1, Solos, Chorus 2. If vocal, could end with it, or end with jam. Good instrumental

There'll Come A Time (1)

(San Antonio Shout)

Adapted from the 1/9/28 Bix-Tram record

Bix '28, Red Nichols '28;
c. Manone, Mole, 1928

2-beat ♩ = 210

Intro

Intro

C Am D7

Dm G7 Adim G7

Chorus

Chorus

C Cdim C A7

D7 G7 C G7

C Cdim C A7

D7 G7 C G7 C B7

E7 A7

D7 G7 [Cornet break -----]

C Cdim C A7

D7 G7 1. C To Verse Am E7

2. C F C C7 To Patter

3. C F C Whinny C

Ending

There'll Come A Time (2)

Bb Book

167

Verse

Am E7 Am E7 Am

Dm Am B7 E7

Am E7 Am D7 G7 To Chorus

Patter

F Bb F Bb F C7 F Fdim F7

Bb Eb Bb Eb Bb G7 C C7

F Bb F Bb F C7 F Fdim F7

Bb Bbm F G7 C7 F Bb F

Dogfight to Bb

Am E7 Bb7 A7

D7 G7

Routine: Intro, Chorus, Verse, Solos on Chorus, Patter, Dogfight, jam Chorus 1-2 X out

In 1934, as the New Orleans Rhythm Kings, Wingy Manone, etc., recorded it as "San Antonio Shout", without the patter. Later recorded under that title by Matty Matlock's South Rampart Street Paraders.

Too Bad (1)

From Schoebel's stock chart, used by Oliver, Abe Lyman, etc. Sect. F mainly from Oliver record.

King Oliver '26;
c. E. Schoebel, 1926

4/4 2-beat ♩ = 242

A C G+ E^b B^b+7 A^b9 F[#]9 G⁹ C⁺7

B F A+ G⁷ Ddim F Ddim C⁷ F Ddim G⁷ C⁷ F A+ G⁷ Ddim F Ddim C⁷ E7(b5) 1. F C⁷ 2. F Fdim⁷ F

(Chords) in C mainly for horns' reference.

No chords (B^b C Em⁶ B^b E^b F E^b F⁷) G⁷ C⁹ F⁷ B^b Bdim F⁷ F⁹ F+

No Chords (B^b C Em⁶ B^b E^b F E^b F⁷) G⁷ C⁹ F⁶ F+ F⁷ B^b Bdim⁷ F⁷ 1. F+ (B^b9) 2.

Routine: A B B, C C, Solos on D, B (B), E Tbn as written, opt. voc.; F F F. Oliver has bars F 1-2, 9-10 as solo breaks. Banjo 1st X only. Can use C chds last 2

D Solos E^b $E^b m$ B^b $B^b 7$ E^b $E^b m$ B^b $B^b 7$

E^b $E^b m$ B^b G^7 1. C^7 F^7

2. C^7 F^7 B^b $Fdim$ C^7 $C^+ 7$ To B, then E

Tbn, Vocal B^b E^b $E^b m$ $B^b 7$ $E^b m$

B^b $B^b 7$ E^b $E^b m$

B^b $B^b 7$ E^b $E^b m$

B^b C^7 $F+7$ F^7 1. B^b F^7

B^b just / / / too / bac 2. B^b [no chords] $F+7$ F^7 B^b $Fdim^7$ F^7 $F+$

F B^b B C $C^\#$ B^b E^b F E^b F^7 G^7

C^9 F^7 B^b $Bdim$ F^7 F^9 $F+$

B^b B C $C^\#$ B^b E^b F E^b F^7 G^7

C^7 F^7 1. B^b F^7

2. B^b

Trombone Rag (1)

Adapted from 1/19/50 Murphy Good Time Jazz record.
Trombone: Play in your range; dogfight as written.

c. Turk Murphy,
1942

2-beat ♩ = 190

Intro $E\flat$ $[Trombone]$ $Edim$ $B\flat7$ $B\flat7$

A $E\flat$ $B\flat7$ $[Tbn break]$

$E\flat$ $[Tbn break - - - - -]$

$E\flat$ $[Trombone break - - - - -]$ $Band$ $B\flat7$ $1. E\flat$ $To B$ Tbn

$2. E\flat$ $G7$ **To Dogfight**

B Tbn $B\flat7$ $E\flat$ $A\flat$ $E\flat$ $Band$

$Band$ $B\flat7$ $E\flat$ $[Tbn break -]$

$Trom$ $B\flat7$ $E\flat$ $A\flat$ $E\flat$ $[Horns only - -]$

$Horns only - - - - -]$ $F7$ $B\flat7$ $E\flat$ Tbn

$Band$

Routine: Intro, A B C A, Dogfight, D E F, F piano or banjo, other solos on F, jam F 2-3 X, Tag. If T-bone has chops left, do page 4 after solos. No T-bone? How 'bout "Tuba Rag".

Trombone Rag (2)

Bb Book

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C **Tbn** **B \flat 7** **E \flat** **A \flat** **E \flat** **Band**

Band **B \flat 7** **E \flat**

Tbn **B \flat 7** **E \flat** **A \flat** **E \flat** **[Horns only]**

Horns only **F7** **B \flat 7** **E \flat** **To A 2.**

Dogfight **Cm** **G7** **A \flat 7** **G7**

Tbn

D **Tbn** **Cm** **Fm** **Cm** **G7**

Cm **Fm** **G7** **D7** **G7**

Cm **Fm** **Cm** **G7**

Cm **Fm** **G7** **Cm**

Turn to Page 3

Trombone Rag (3)**Off-beats**

E **Tbn** **Bdim** **Bdim** **Cm** **Cm** **G7** **G7** **Cm** **Cm**

Tbn **Ad lib** **Bdim** **Bdim** **Cm** **Cm** **G7** **G7** **Cm** **Cm**

Bdim **Bdim** **Cm** **Cm** **G7** **G7** **Cm** **F7**

F **1st X band** **Solos** **Bb7** **Eb** **Ab** **Eb**

Bb7 **Eb** **F7** **Bb7**

Bb7 **Eb** **Ab** **Eb**

Ab **Adim** **Eb** **Bb7** **Eb**

Tag if no p. 4 **F7** **Bb7** **Eb**

If t-bone cat has any chops left, do p. 4

Trombone Rag (4)

Bb Book

169

Optional out

Dogfight

The musical score is written for Trombone (Tbn), Band, and Horns. It consists of 10 staves of music in 4/4 time, with a key signature of two flats (Bb and Eb).

Staff 1: Labeled "Dogfight". Chords: Cm, G7, Ab7, G7.

Staff 2: Labeled "G" and "Tbn". Chords: Cm, Fm, Cm, G7.

Staff 3: Chords: Cm, Fm, G7, D7, G7.

Staff 4: Chords: Bdim, Bdim, Cm, Cm, G7, G7, Cm, Cm.

Staff 5: Chords: Bdim, Bdim, Cm, Cm, G7, G7, Cm, Cm.

Staff 6: Labeled "Tbn". Chords: Bb7, Eb, Ab, Eb. Ends with "Band".

Staff 7: Labeled "Band". Chords: Bb7, Eb.

Staff 8: Labeled "Tbn". Chords: Bb7, Eb, Ab, Eb. Ends with "[Horns only]".

Staff 9: Labeled "Horns only" and "Band". Chords: F7, Bb7, Eb, C#7, C7.

Staff 10: Labeled "Band". Chords: F7, Bb7, Eb. Ends with a double bar line.

Ugly Chile (1)

(You're Some Pretty Doll)

c. C. Williams, 1917

4/4 2-beat ♩ = 128

Chorus

Musical notation for the Chorus, consisting of six staves. The key signature has one flat (Bb) and the time signature is 4/4. The melody is written on a single treble clef staff. Chords are indicated by letters above the staff: C, D7, G7, C, Cdim, G7, G+, C, D7, G7, E7, A7, D7, Cdim, C, D7, G7, C.

Verse

Musical notation for the Verse, consisting of five staves. The key signature has one flat (Bb) and the time signature is 4/4. The melody is written on a single treble clef staff. Chords are indicated by letters above the staff: C, G7, C, G7, E7, Am, E7, Am, A7, G, D7, G7, C, G7, C7, F, A, D7, G, B7, E7, Ddim, D7, G7.

Chorus:

You're so pretty, oh so pretty,
 you're some pretty doll.// You've got the
 Kind of eyes that seem to talk, they
 make me get so nervous that I have to walk.
 Oh I love you, how I love you, more and more each
 day.// You've
 Got some smile, you're pretty too,
 I've got a million dollars that I'll spend on you. 'Cause
 You're so pretty, oh so pretty, you're some pretty doll.//

Ugly Chile (2)

Bb Book

170

The "Ugly chile" lyrics usually are sung to "Pretty Doll" melody.

Interlude

Interlude musical notation (two staves) in G major. Chords indicated: A, Bm, E7, A, Bm, E7, C#, F#m, B, B7, E, F#7, E7, E+.

Chorus

Chorus musical notation (six staves) in G major. Chords indicated: A, B7, Bm7, E7, Bb7, A, A6, Cdim, Bm7, E7, Bm7, E7, A, Adim, A, A, B7, E7, C#, C#7, F#7, B7, A, B7, Bm7, E7, A.

Interlude:

(Now) That's the way my folks would always sing to me,/ when
I was just a blossom on my fam'ly tree./ But
When I got around to datin' my first chick,/
this is what she said, and did she spread it thick!

Chorus:

Hey you're ugly, man you're ugly,
you're some ugly chile.// The
Clothes that you wear are not in style/, you
look like an ape ev'ry time you smile./
How I hate you, you alligator bait, you, why
don'tcha lay down and die.// You're
Knock-kneed, pigeon-toed box-ankled too, there's a
curse on your family and it fell on you./ Your
Hair is nappy, who's your pappy, you're some ugle chile.//

Wait Till You See My Baby

Do the Charleston

Record ♩ = 158

Charleston ♩ = 174

Book notes; rec. key, chords. 10/6/25 rec. w/Eva Taylor.

c. Clarence Williams, 1925

Chorus

Chorus musical score in B-flat major, 4/4 time. The melody is written on a single staff. Chords are indicated above the staff: F, F#dim, C7, C+, F, F#dim, C7, C+, F7, F+, Bb, A7, Ab7, G7, C7, F, F#dim, C7, C+, F, F#dim, C7, C+, F7, Bb, Ddim, F, Cdim, C7, F.

Verse

Verse musical score in B-flat major, 4/4 time. The melody is written on a single staff. Chords are indicated above the staff: F, F7, G7, C7, F, F#dim, Gm, C7, F, F7, G7, C7, F, F7, Bb, Bbm, F, C7, Cdim, C7, D7, G7, C7, C+.

Wang Wang Blues

172

Bb Book

Whiteman; Henderson;
c. Mueller, Busse, 1921

4/4 2-beat ♩ = 146

From sheet music. Records vary routine wildly

Routine: V, C, P, Solos on C, (V) CC out

Verse

Verse musical notation (4 staves). Chords: G, D7, A7, G7, C, Eb7, D7, G, D7.

Chorus

Solos

Chorus and Solos musical notation (6 staves). Chords: G, D7, G, D7, A7, Eb7, D7, A7, D7, G.

Patter

Pattern musical notation (5 staves). Chords: G, F#, G, F#, G, F#, G, D7, G, D7, G, D7, G.

Was I (Drunk) (1)

Transcribed from Georgia White record.

Georgia White '36; Lil
Johnson '36; c. Endor, 1936

2-beat ♩ = 182

Verse

The musical score is written for a 2-beat, 4/4 time signature with a tempo of 182 beats per minute. It consists of six staves of music. The key signature has two flats (Bb and Eb). The notes are primarily eighth and quarter notes, with some rests. Chord symbols are placed above the staves: F, A7, D7, Gm, D7, Gm, C7, F, A7, D7, G7, C7, Gm, D7, Gm, G9, and C7. The music ends with a double bar line.

Verse:

(When a) Sweet young thing of sixteen/, thought
 I'd step out one night, // a-
 Lone, to get the thrills in life I'd missed. /// ||| I
 Met a youth a bit uncouth al- though he seemed al- right. //
 I Knew him but a moment when we kissed. /// //When
 I got home next day with swollen head, /// ||| My
 Girlfriend asked Did I have fun?", I said: // || "Was I

Chorus:

1. Drunk, // was he handsome and did my ma give me hell. // Did I
 Get a thrill and am I full of quiver. // //Was he
 Rough, / did I care, // and am I glad I fell? // Ev'ry
 Time I think of him/ do I shiver? /// || Was he

 Hot and was I and would he stand for maybe. // //He would
 Not, / did I lie, does he still think I'm a baby. If I
 Was, / am I still, / do I care, don't be sil' / Was I
 Drunk, / was he handsome and did my ma give me hell. ///

Chorus

Chorus

2. (Was I) Drunk,/ was he handsome and did
 my ma give me hell./ With his
 Hands/ loose there's no// re- fusin'./ || Did he
 Bite,/ was I blue, // and almost 'shamed to tell. // I
 Don't know yet the system he was usin'. // // I said:

 "Stop! /Please be- have!""// Now what's the use of ravin'. He said
 "Give!""// so I gave, // after all what was I savin'?" Am I
 Glad,/ holy gee, have I had fun you're asking me?/ Was I
 Drunk,/ was he handsome and did my ma give me hell.//

Washboard Blues

4/4 2-beat

Hoagy w/ Paul Whiteman '27;
c. Hoagy Carmichael, 1925

[illegible]

Waste No Tears

Bb Book

175

From 7/8/49 record: Bechet w/Bob Wilber's JB. Transcr. by Wilber.

Bechet/Wilber, '49
c. Bechet, 1939

4/4 = 112

Chords and measures shown in the score:

- Staff 1: F⁶ C⁺7 Fmaj⁷ F⁷ B^b7₃
- Staff 2: B^bm⁶₃ 4 F⁶/A A^bdim Gm⁷ C⁷ F⁶/A A^bdim
- Staff 3: Gm⁷ C⁷ 8 F⁶ C⁺7 Fmaj⁷ F⁷ B^b7₃
- Staff 4: B^bm⁶₃ 12 F⁶ A^bdim Gm⁷ C⁹ F B^bm⁶ F E⁷
- Staff 5: Am Am/G B⁷/F[#] Dm⁶/F E⁺7 Am Fm/A^b
- Staff 6: G⁷ E⁷ Am D⁹ G¹³ C⁹
- Staff 7: F⁶ C⁺7 Fmaj⁷ F⁷ B^b7₃ B^bm⁶
- Staff 8: 1. F⁶ A^bdim Gm⁷ C⁹ F B^bm⁶ F
- Staff 9: Ending F⁶ D⁷ G⁷ C⁹ F⁷ A⁷ D⁺7
- Staff 10: G⁷ Gm⁷ C⁷ F B^bm⁶ F

Routine: 2 X probably enough. Record 2nd X starts at the bridge.

The record is a lovely soprano-clarinete duet. Harmony notes omitted here, because the tune stands on its own, and they mainly just follow the chords, which you can do yourself.

Weather Bird Rag (1)

4/4 ♩ = 212

King Oliver '23

Intro E^b E^bm B^b C⁷ F⁷ B^b

A B^b B^b7 E^b E^bm B^b F⁷ (D⁷) Gm A⁷ Dm F⁷ B^b B^b7 E^b E^bm B^b G⁷ E^b E^bm B^b G⁷ C⁷ F⁷ 1. B^b

2. B^b To B 3. B^b To C Interlude

[Break -----] B^b F⁷ B^b F⁷ B^b F⁷ B^b [Break -----] B^b F⁷ B^b E^b E^bm B^b G⁷ C⁷ F⁷ B^b A 1 X, C

Interlude B^b D+ Gm Fdim F⁷ Tbn gliss

Routine: Intro, A A, B B, A, Interlude, D E E (solos on E), jam E 1 or 2 X, Tag

Weather Bird Rag (2)

Bb Book

176

D **B \flat** [Trombone break -----] **B \flat** Clarinet lead

Cornet **F7** **B \flat** **B \flat dim** **F7** **B \flat**

B \flat [Clarinet break -----] **B \flat** Cornet

F7 **B \flat** **F7** **B \flat**

E [Banjo (etc.) break -----] **B \flat ₃** **B \flat ₇₃** **E \flat ₃** **E \flat m₃** **B \flat** Clarinet lead

Clarinet **F7** **B \flat** **B \flat dim** **F7** **B \flat** Cornets

B \flat [Cornet (etc.) break -----] **B \flat** Clarinet lead

Clarinet **F7** **B \flat** **F7** **B \flat** 1. **B \flat** **F7** **B \flat**

Cornet 2. **B \flat** **F7** **B \flat**

Tag [Cornets -----] **B \flat**

The musical score is written for a single staff in treble clef, with a key signature of two flats (Bb and Eb). It begins with a section labeled 'D' in a box, followed by a Bb chord symbol. A dashed line indicates a 'Trombone break'. The music then continues with a 'Clarinet lead' section. This is followed by a 'Cornet' section with chords F7, Bb, Bbdim, F7, and Bb. Another dashed line indicates a 'Clarinet break'. The section continues with a 'Cornet' section and chords F7 and Bb. A third dashed line indicates a 'Banjo (etc.) break'. This is followed by a section with chords Bb3, Bb73, Eb3, and Ebm3, then a 'Clarinet lead' section. The next section is labeled 'Clarinet' and contains chords F7, Bb, Bbdim, F7, and Bb, with 'Cornets' indicated above. This is followed by a section with a Bb chord and a 'Clarinet lead' section. The next section is labeled 'Clarinet' and contains chords F7, Bb, F7, and Bb, with 'Cornets' indicated above. This is followed by a section with a Bb chord and a 'Clarinet lead' section. The next section is labeled 'Cornet' and contains chords Bb, F7, and Bb, with '1. Bb', 'F7', and 'Bb' indicated above. This is followed by a section with a Bb chord and a 'Clarinet lead' section. The final section is labeled 'Tag' and contains a Bb chord, with 'Cornets' indicated above. The score ends with a double bar line.

Weather Bird Rag (Copyright)

4/4

The copyright sheet (orig. Bb); chords from Oliver & 12/5/28 LA - Hines duet, both Ab
c. Louis Armstrong, 1923

A Part of Intro

3

4 F7 D7 Gm A7 7

Dm F7 8 Bb Eb Ebm Bb G7 11

G7 12 Eb Ebm Bb C7 F7 15

Bb 16

The '28 duet is a classic in its own right. It basically follows the sheet, then does variations.

B

F7 Bb F7 Bb

F7 Bb D7 Gm Bb7

Eb Ebm Bb G7 C7 F7 Bb

Dogfight Bb D+ Gm Fdim F7

Bb

F7 Bb Bbdim F7 Bb

Bb

F7 Bb F7 Bb

When

Bb Book

177

2-beat ♩ = 220

Bix w/Whiteman '28;
c. J.C. Johnson, 1928

Chorus

Musical score for the Chorus of 'When'. The key signature is one flat (Bb) and the time signature is 4/4. The score consists of eight staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 4/4 time signature. The melody is written in eighth and quarter notes. Chord symbols are placed above the staff: F, A7, E7, A7. The second staff continues the melody with chord symbols: Adim, D7, Gm, D7, Gm. The third staff has chord symbols: C7, F, D7. The fourth staff has chord symbols: G, C, C7. The fifth staff has chord symbols: F, A7, E7, A7. The sixth staff has chord symbols: Adim, D7, Gm, D7, Gm. The seventh staff has chord symbols: Gm, Gdim, F, D7. The eighth staff has chord symbols: G7, C7, F. The score ends with a double bar line.

Verse

Musical score for the Verse of 'When'. The key signature is one flat (Bb) and the time signature is 4/4. The score consists of three staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 4/4 time signature. The melody is written in eighth and quarter notes. Chord symbols are placed above the staff: F, F7, Am, Cm6, D7. The second staff has chord symbols: G7, G9. The third staff has chord symbols: C7, F, G7, C7. The score ends with a double bar line.

Where Did You Stay Last Night (1)

Bb Book

The complete record

King Oliver '23

4/4 Swingy ♩ = 128

Intro

Intro

A

B

Chords: D7, G7, C7, F, C7, F, C7, F, G7, C, D7, G7, C7, C7, F, C7, F, G7, C7, A7, D7, G7, C7, Fdim, C7, F, Fdim, Fdim, C7, F, Fdim, D7, G7, C7, F, Fdim.

Triplet: 3

Where Did You Stay Last Night (2)

178

(Bb Book)

Solos (record has Clarinet breaks)

C C7 [Break -----] F [Break -----] F / / Fdim

C7 [Break -----] Fdim F / / Fdim

C7 [Break -----] F [Break -----] F / / F7

B \flat Fdim F D7 G7 C7 F / / Fdim

D C7 F / / Fdim

C7 Fdim F / / Fdim

C7 F F7

B \flat Fdim F D7 G7 C7 F C7 F

Tag (B \flat 7 E \flat 7 E7 C \sharp 7) F C7 F

Routine: The record is short. To extend it, solo on C, a different instrument taking the breaks each X, Band jam D 1-2 X, then D as written w/tag.

Why

From 1/23/40 record. Melody adjusted to phrase lyrics correctly. Morton sings Verse in F, chorus in Eb. Verse notes are book. Tune stands on its own, and vocalist probably will need a different key, so it's left in the book key

4/4 ♩ = 118

c. Morton, 1938

Chorus

Chorus

Chord progression: G, (C7), B7, Em, B7, G7, C, B7, D7, G, Am, E7, F7, E7, A7, A7, D7, G, (C7), B7, Em, B7, G7, C, B7, D7, G, Am, E7, F7, E7, A7, D7, G.

Verse

Verse

Chord progression: A7, D7, G, E7, A7, D7, G, G7, A7, D7, Bm7, E7, Am7, D+.

Wild Man Blues

Bb Book

180

4/4 ♩ = 94

JRM ♩ = 156

No definitive melody on the records; sheet music not found. . .
This is a construction

c. JR Morton, Armstrong, 1927

Chorus

Chorus

Gm D7 Gm [Break -----]

Gm D7 Gm [Break -----]

G7 C7

C7 F7 [Break -----]

Gm D7 Gm [Break -----]

Gm Eb Eb7 D7

G7 [Break -----] C7 [Break -----]

F7 (Bb) C7 F7) Bb

Verse (Morton)

Verse (Morton)

F#7 F7 Bb F#7 F7 3

Bb 4 F#7 > G7 > C7 F#7 F7

F#7 3 F7 Bb Cm D7

**Notes: Breaks are part of the tune, but placing is optional.
Verse is optional. Heck, all the notes are optional!**

Working Man Blues (1)

Mainly 1st version, some from record 2, which is slower

King Oliver '23

4/4 ♩ = 156 ♩ = 118

A **B \flat** **B \flat 7** **E \flat** **B \flat** **F7** **B \flat** **B \flat 7** **B \flat dim** **F7** **B \flat** **C7**

B **B \flat** **C7** **F7** [Clar Break -----] **B \flat** [Clar break -----] **B \flat** **C7** **F7** [Cornet break -----] **B \flat** **B \flat 7** **E \flat** **E \flat m** **B \flat**

C **B \flat** **F7** **B \flat 7** **E \flat** **B \flat** [Clar break -----] **F7** **B \flat**

Routine: A, B B, C C, solos on C 2X each, C C C D

Working Man Blues (2)

Bb book

181

Armstrong plays 1st 6 bars over the band, which is playing an impression of the melody. His lick isn't on the 2nd record.

D **B \flat** **F 7** **B \flat 7**

E \flat **E \flat** **B \flat** [Cornet break -----]

F 7 **B \flat** **E \flat** **B \flat** **E \flat** **B \flat**

Tag [No rhythm -----] **B \flat** **E \flat** **B \flat**

Working Man's Blues (Copyright)

Bb Book

The Copyright submission sheet; orig. Bb. Chords from records

c. Oliver, 1923

Sheet music for "Working Man's Blues" in B-flat major, 4/4 time. The score is divided into three sections: A, B, and C.

Section A: Measures 1-8. Chords: Bb, Bb7, Eb, Bb.

Section B: Measures 9-16. Chords: F7, Bb, C7, F7, Bb, C7.

Section C: Measures 17-24. Chords: F7, Bb, Bb7, Eb, Bb, F7, Bb.

Special markings include a [Cornet break] in measures 13-14 and a [Clarinet] part in measures 21-22.



Wild Women Don't Have the Blues

182

Bb Book

IC's 1st (7/24 Paramount) record is in G, 2nd (4/11/61) in Eb. No other 78 records. She phrases all over the place. Here's a starter set.

Ida Cox, '24.
c. ??

$\text{♩} = 116$
Slowish blues. Also good shuffle / boogie--NOT TOO FAST for the words!!

$\text{♩} = 90$

The musical score is written on three staves in 4/4 time. The first staff begins with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. It contains a series of eighth and sixteenth notes, with a tempo marking of 90 beats per minute. The second staff continues the melody with similar rhythmic patterns. The third staff features a triplet of eighth notes and a half note, with a tempo marking of 116 beats per minute. Chord symbols are placed above the staves: F, F7, Bb7, F, D7, G7, C7, and F.

1. I hear those women ravin' 'bout their monkey men,/ a-
'Bout their triflin' husbands and their no-good friends,/
These poor women sit around all day and moan,
Wondering' why their wanderin' papas don't come home,/ but
Wild women don't worry,/ wild women don't have the
blues./// /// Now
- 2 If you've got a man don't ever be on the square,/ 'cause
If you do he'll have a woman everywhere./ I
Never was known to treat no one man right, / I
Keep him working hard both day and night,
Wild women don't worry,/ wild women don't have the
blues./// ///
3. I've got a disposition and a way of my own. When my
man starts kickin' I let him find another home. I get
Full of good likker, walk the streets all night,
go home and put my man out if he don't act right,/
Wild women don't worry,/ wild women don't have the
blues./// // You/
4. Never get nothin' by being an angel child./ You
better change your ways and get real wild./ I'm
Gonna tell you somethin', I wouldn't tell you a lie,/
wild women are the only kind that really get by,/ cause
Wild women don't worry, wild women don't have the blues./// ///

Hot 5 '25
c. Lil Armstrong, 1925

4/4 ♩ = 146

Cornet

Cornet Intro

Em B7 Em } Em B7 Em } Em B7 Em } Em B7 Em }

Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and voice. The key signature is one sharp (F#), and the time signature is 4/4. The guitar part is in the upper staves, and the vocal part is in the lower staves. The lyrics are written below the vocal staff. The score includes a chorus section marked with a double bar line and the word "Chorus".

Chorus
 G(D+ G) Em Ddim
 D7 G G7 C D7
 G G7 C C7 D7
 G G7 C Cm G D7 G Em

Routine: Cornet (muted) solo intro (You don't have to play LA's notes); Chorus, Verse, solos 1-2X each, Out (sudden ending)

Yes I'm In the Barrel (2)

(Bb Book)

183

Verse

Em B7 Em

Bm F#7 Bm F#7 Bm F#7 Bm B7

Em B7 Em

C. G D7 G D7 Ddim D7

Solos

G C7 (D+) G G7

C Cm G

D7 G C nX. G D7 2. G D7

Out

G Em D7 Ddim

D7 G [Trombone break] Cornet

G G7 C

[Cornet break] G7 C [Cornet break]

G C Cm G D7 G

3

You Don't Understand

♩ = 204 (CW)
 2-beat ♩ = 168 (JPJ)

Chorus from vocals on 11/18/29 Johnson & 11/19/29
 Clarence Williams records; vary greatly from music.
 BS does it slow.

Bessie Smith '29;
 c. Cl. & Spencer. Williams,
 James P. Johnson, 1929

Chorus

Musical notation for the Chorus, consisting of eight staves. The key signature is B-flat major (two flats). The notation includes various chords and melodic lines. The chords are: F, A7, D7, D+, G7, C9, F, Gm7, C7, F, A7, D7, D+, G7, C9, F, F7, Bb, G7, C9, F, A7, D7, D+, G7, C9, F. The melody is written in a single line on a treble clef staff.

Verse

Musical notation for the Verse, consisting of four staves. The key signature is B-flat major (two flats). The notation includes various chords and melodic lines. The chords are: Gm, A7m, C7, Gm, A7m, C7, Dm, C+, F, Gm, A7m, C7, Gm, A7m, C7, Dm, C+, F, Am, Dm, Am, C, C, Gdim, G7, C7. The melody is written in a single line on a treble clef staff.

You Made Me Love You

Bb Book

185

(When I Saw You Cry)

Adapted from the record. Sometimes played in Bb. Play it like a regular tune. Vocal phrasing not LA's, only a suggestion.

Armstrong Hot 5 '26;
c. Percy Venable,
Armstrong, 1926

4/4 ♩ = 196

Intro

A+

Chorus

D

E7

A7

D

E7

A7

F#7

Bm

B7

E7

A7

D

E7

A7

F#7

Bm

D7

G

G#dim

D

(C#7 C7) B7

E7

A7

D

Sweet mama won't you listen while I tell

you

|You made me love you/ when I saw you cry. ///
|I didn't know till I saw tears in your eye. ///That
You're just like a baby// as sweet/ as can be.// And you
Made me want to kiss your tears a- way.// (my little darlin')///

|Love made me hurt you dear once when I spoke so cross.// And to
Make/ you for- give me I will try/// /// You
Made me sad but in a way I'm glad/ I'm glad to be now// 'Cause you
Made me love you when I saw you cry.// ///

You're Next

Armstrong Hot 5;
c. Lil Armstrong, 1926

4/4 ♩ = 120

Verse Cornet

Piano intro

Gm

Gm

D7

Gm

Long classical ad lib
obligato, then rhythmic

Gm D7 Gm Cm D7 Gm Gm Cm Edim D7 F7

Chorus

B♭

Fdim

F7

B♭

F7

B♭ Fdim F7 B♭7 F7 B♭ E♭ E♭m B♭ G7 F Cdim Gm C7 F7 (Edim Fdim) F7 B♭ F7 B♭ B♭7 F7 B♭7 E♭ F7 B♭7 E♭ Gdim Gdim B♭ B♭ G7 G7 C7 F7 B♭ B♭7 E♭ E♭m B♭ F7

[Break]

Ending

B♭

B♭7

E♭

E♭m

B♭

F7

B♭

Routine: Intro, V, C,
soles, C, w/ ending

B♭ B♭7 E♭ E♭m B♭ F7 B♭

You've Been A Good Old Wagon

187

(Bb Book)

4/4 $\text{BS} = 79$ $\text{J} = 112$

From 1/14/25 record. Phrasing only suggestive. Works well faster—it's basically a novelty pop tune.

Bessie Smith '25

G7

A

G C7 B7 Em B7 Em E \flat 7 3

G E7 A7 E \flat 7 D7 G Am7 Gdim G D7

B

G C7 3 G B7 Em B7 Em E \flat 7

G E7 A7 E \flat 7 D7 G D7

C

G C7 G B7 Em B7 Em E \flat 7

G E7 A7 E \flat 7 D7 G G7

Routine: Band, V 1 2 3, solos, v. 4

You've Got To Give Me Some

From BS 5/8/29 record. Many variations, these are the main ones.

Bessie Smith, M.
Webster, '29; c. S.
Williams, 1929

4/4 ♩ = 144

A

C C7

F7 C Gdim

G⁹ C Dm⁷ G⁷

B

C C7

F7 C Gdim

G⁷ C Dm⁷ G⁷

C

C C7

F7 C Gdim

G⁷ C

Zulu's Ball

Bb Book

189

King Oliver, '23

4/4 ♩ = 184

Intro F *Rhythm beat the notes* Fdim F G⁷ C⁷

A Clar F *Rhythm beat the notes* Fdim F G⁷ Cornets C⁷

Clar F *Rhythm beat the notes* Fdim F G⁷ Cornets C⁷

B F B^b D⁷ Gm C⁷ F D⁷ G⁹ C⁷ Dm

C Dm Fdim F G⁷ Dm Fdim F D⁷ Gm A⁷

D D⁷ G⁷ Fdim F G⁷ C⁷ F G⁷

D⁷ G⁷ C⁷ F

Routine: Intro, A B C D, A B C D, Solos on D, C D (D)

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